

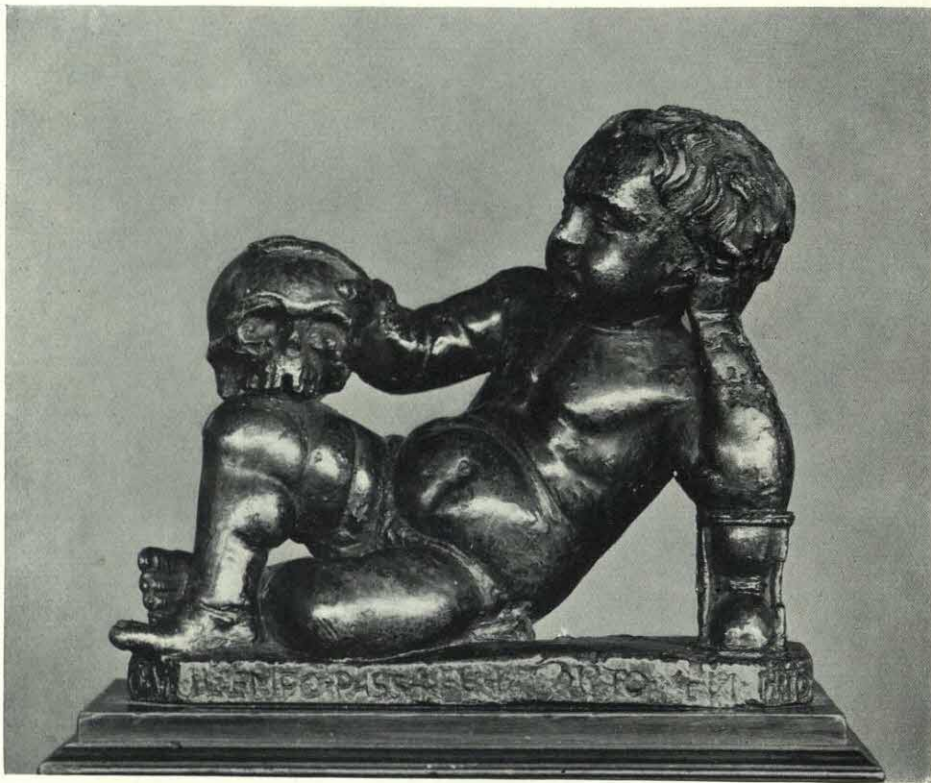
VICTORIA AND ALBERT MUSEUM

REVIEW OF THE
PRINCIPAL ACQUISITIONS
DURING THE YEAR
1936

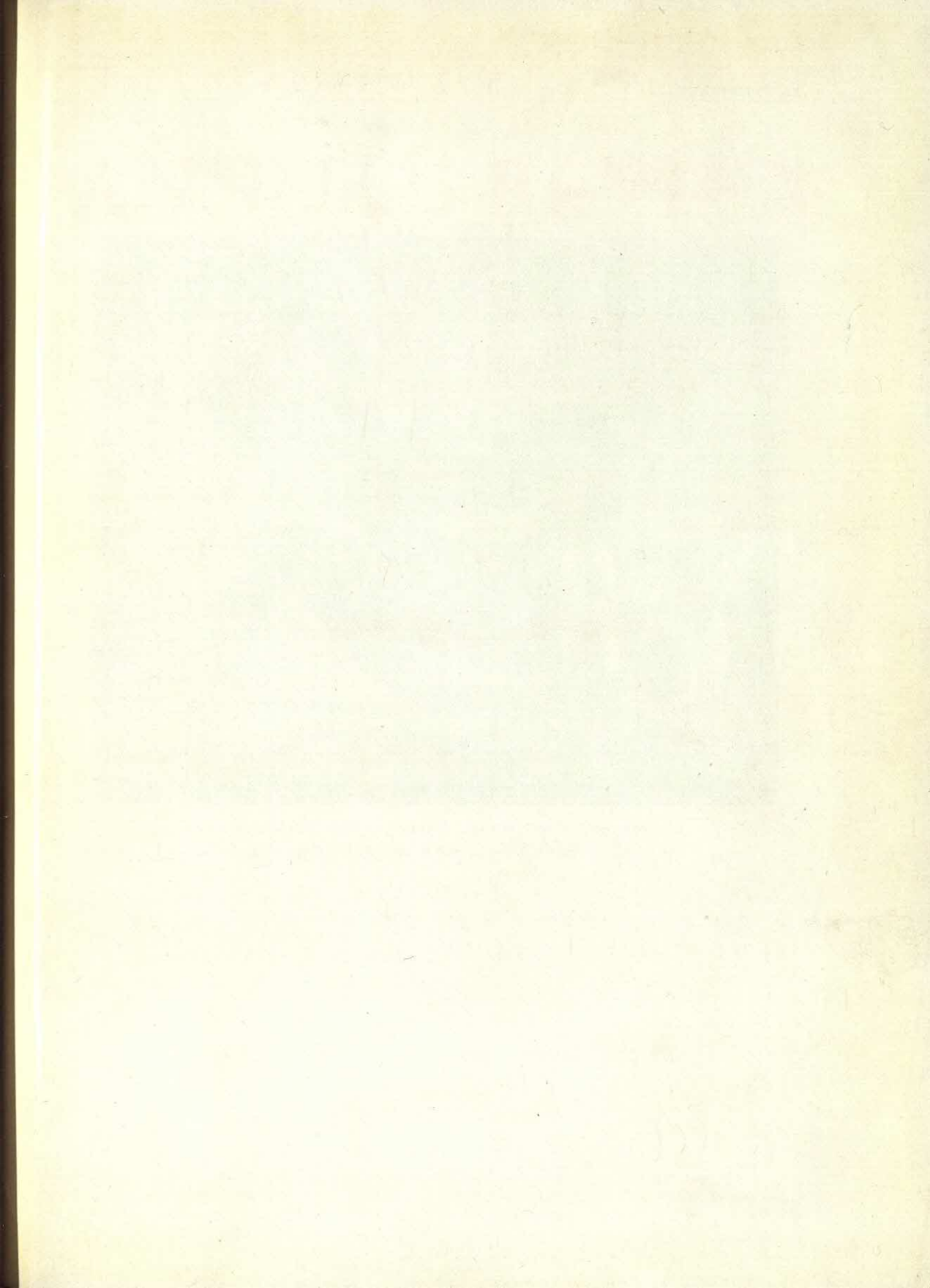
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1937



BRONZE; BOY WITH A SKULL. ITALIAN; 15TH CENTURY. *Given by the National Art-Collections Fund in memory of Henry Oppenheimer.*



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PREFATORY NOTE

IF there was no acquisition during 1936 on quite the same level as the Holbein miniature of 1935, the Museum was nevertheless fortunate in securing a number of objects of great artistic and historical importance. The most outstanding addition of the year was undoubtedly that of the Wilfred Buckley Collection of Glass presented by Mrs. Wilfred Buckley in memory of her husband. The Museum's collection of glass was rich already; this munificent gift has placed it almost beyond competition. Another acquisition of remarkable interest was that of the Indian carpet made early in the 17th century for Mr. William Fremlin, and bearing his arms; this was obtained with the generous help of Mr. Frank Fremlin and the National Art-Collections Fund.

As always, the National Art-Collections Fund has been the means of securing many admirable objects for the nation; particular mention is due to the little bronze Boy with a Skull bought by the Fund at the Henry Oppenheimer sale and given in memory of that great collector, who was for many years their Treasurer. The Fund also presented a remarkable English embroidered orphrey of the early 14th century, while the Department of Textiles acquired from its own resources a complete burse of similar workmanship.

Further selections were purchased from the Eumorfopoulos Collection for the Departments of Architecture and Sculpture, Metalwork and Ceramics. Her Majesty Queen Mary once more showed her gracious interest in the Museum by presenting a particularly interesting 18th century silk panel together with a number of delightful children's books which had belonged to Her Majesty's mother and other members of the Royal Family.

March 1937.

ERIC MACLAGAN.

CONTENTS

| | PAGE |
|---|------|
| LIST OF ILLUSTRATIONS | vii |
| LIST OF DONORS, 1936 | x |
| LIST OF BEQUESTS, 1936 | xv |
| ACQUISITIONS: | |
| DEPARTMENT OF ARCHITECTURE AND SCULPTURE | I |
| " " CERAMICS | 10 |
| " " ENGRAVING, ILLUSTRATION AND DESIGN | 17 |
| " " PAINTINGS | 23 |
| LIBRARY | 29 |
| DEPARTMENT OF METALWORK | 36 |
| " " TEXTILES | 40 |
| " " WOODWORK | 46 |
| INDIA MUSEUM | 54 |
| DEPARTMENT OF CIRCULATION | 57 |
| OTHER GIFTS, BEQUESTS, ETC., FOR THE YEAR 1936 | 59 |
| LOANS | 74 |
| APPENDIX: | |
| A.—REPORT ON THE MUSEUM FOR THE YEAR 1936 | 76 |
| B.—REPORT ON THE BETHNAL GREEN MUSEUM FOR THE YEAR 1936 | 79 |

CONTENTS

LIST OF PLATES

LIST OF FIGURES

LIST OF TABLES

ABBREVIATIONS

SYNOPSIS

INTRODUCTION

CHAPTER I

CHAPTER II

CHAPTER III

CHAPTER IV

CHAPTER V

CHAPTER VI

CHAPTER VII

CHAPTER VIII

CHAPTER IX

CHAPTER X

CHAPTER XI

CHAPTER XII

CHAPTER XIII

CHAPTER XIV

CHAPTER XV

CHAPTER XVI

CHAPTER XVII

CHAPTER XVIII

CHAPTER XIX

CHAPTER XX

CHAPTER XXI

CHAPTER XXII

CHAPTER XXIII

CHAPTER XXIV

CHAPTER XXV

CHAPTER XXVI

CHAPTER XXVII

CHAPTER XXVIII

CHAPTER XXIX

CHAPTER XXX

APPENDIX

INDEX

LIST OF ILLUSTRATIONS

| PLATE NO. | I. PLATES | FACING PAGE |
|--------------|--|---------------------|
| | BOY WITH A SKULL. Italian; 15th century | <i>Frontispiece</i> |
| 1. | CARVED NARWHAL HORN. Rhenish or Belgian; 12th century | 2 |
| 2. | (a) BOXWOOD STATUETTE. Netherlandish; 17th century. (b) BOX- WOOD STATUETTE. Swiss; about 1500. (c) HONESTONE RELIEF. German; 16th century. (d) IVORY STATUETTE. German; 17th century | 3 |
| 3. | (a) IVORY MEDALLION. Probably by François van Bossuit. (b) TERRACOTTA BUST, by Edward Stanton. (c) ARMORIAL SLAB. Italian; 15th century. (d) CUPID. Italian; 16th century | 6 |
| 4. | CHINESE JADES from the Eumorfopoulos Collection: (a) Ts'ung. (b) Ritual weapon (?). (c) Kuei. (d) Vase | 7 |
| 5. | (a) PORCELAIN FIGURE (Chelsea). (b) PORCELAIN FIGURE. By J. J. Kaendler (Meissen) | 10 |
| 6. | CUT-GLASS CHANDELIER, English; about 1815 | 11 |
| 7. | (a) EARTHENWARE BOWL. Byzantine; 13th-14th century. (b) MAIOLICA TAZZA. Italian; 16th century | 12 |
| 8. | PORCELAIN TUREEN. Vienna; 18th century | 13 |
| 9. | PORCELAIN GROUPS (2). Derby; late 18th century | 14 |
| 10. | (a) GLASS GOBLET. (b) CUT-GLASS BOWL. English; 18th century. (c) GLASS GOBLET with the seal of George Ravenscroft. (d) RHENISH GLASS ROEMER. 1689 | 15 |
| 11. | (a) EARTHENWARE CUP. Persian; 12th-13th century. (b) GLASS BOWL. Chinese; possibly Han dynasty | 16 |
| 12. | (a) DRAWING. By Baccio Bandinelli. (b) DRAWING for stained glass by Christoph Maurer | 17 |
| 13. | THEATRICAL DESIGNS: (a) By Bernardo Buontalenti. (b) Anony- mous. (c) By Henri Gissey | 20 |
| 14. | (a) DRAWING. By Eric Gill. (b) LITHOGRAPH. By Aristide Maillol | 21 |

| PLATE NO. | | FACING PAGE |
|--------------|---|----------------|
| 15. | PASTEL. Attributed to W. Hoare, R.A. | 24 |
| 16. | (a) WATERCOLOUR. By P. de Wint. (b) PAINTING ON GLASS. Chinese; 18th century | 25 |
| 17. | SILHOUETTE. By Torond | 28 |
| 18. | (a) COLOURED ETCHING. (b) PAGE from a manuscript writing book | 29 |
| 19. | ENGRAVING OF MAXIMILIAN I. After Francesco Terzi | 34 |
| 20. | MODERN COMMERCIAL TYPOGRAPHY: (a) Etablissements Nicolas. (b) Nobel Chemical Finishes Ltd. | 35 |
| 21. | SILVER GILT CHALICE. Italian; about 1500 | 36 |
| 22. | (a) SILVER WINE-COOLER AND CANDLESTICKS. (b) SHEFFIELD PLATE PUNCH-BOWL, ETC. English; second half of the 18th century . | 37 |
| 23. | KODZUKA | 38 |
| 24. | KODZUKA | 39 |
| 25. | ORPHREY. Opus Anglicanum. English; early 14th century . | 40 |
| 26. | (a) BURSE. Opus Anglicanum. English; late 13th century. (b) BEADWORK BASKET. English; 1659 | 41 |
| 27. | BROCADED SATIN PANEL. French; 18th century | 44 |
| 28. | PAINTED OAK CABINET. English; about 1620 | 45 |
| 29. | (a) MAHOGANY INLAID CABINET. English; about 1775. (b) OAK BOOKCASE from Ditchley. English; about 1720 | 48 |
| 30. | PAINTED SATINWOOD CHAIR | 49 |
| 31. | CARPET with the arms of William Fremlin. Mughal; 17th century | 54 |
| 32. | PAINTED COTTON PRAYER-CARPET. Mughal; 17th century . . | 55 |
| 33. | (a) GLASS DECANTER AND JUGS. Irish; early 19th century. (b) SHEFFIELD PLATE CAKE-BASKET, ETC. English; late 18th century | 58 |
| 34. | EUMORFOPOULOS COLLECTION: (a) VASE AND COVER (Han dynasty) AND BOTTLE (T'ang dynasty). Chinese. (b) VASE AND WINE- JAR AND COVER. Chinese; Ming dynasty | 59 |

II. IN TEXT

| FIG. | | PAGE |
|------|--|------|
| 1. | ST. GEORGE. By Sir Alfred Gilbert (1854-1934) | 9 |
| 2. | PORCELAIN GROUP. By Dominikus Auliczek. German; about 1770 | 10 |
| 3. | PORCELAIN LION. Chinese; T'ang dynasty | 28 |
| 4. | SWORD-HILTS. English; 17th century | 35 |
| 5. | SILVER SAUCE-BOAT. English; second half of 18th century | 36 |
| 6. | DETAIL OF A DOLL'S HOUSE. English; 19th century | 46 |
| 7. | MONOPODIUM. Designed by Thomas Hope | 53 |
| 8. | PART OF A CEREMONIAL GIRDLE (<i>patka</i>). Mughal; second half of the 17th century | 54 |
| 9. | STANDING BUDDHA. Siamese. Ayuthia period | 58 |
| 10. | CARVED CABINET. Chinese; 19th century | 75 |

LIST OF DONORS, 1936

| | PAGE | | PAGE |
|----------------------------------|--------|-----------------------------------|--------|
| H.M. QUEEN MARY | | Mr. N. A. Bicknell . . . | 70 |
| 16, 29, 44, 53, 54, 57, 60, | | Mr. W. J. E. Binnie . . . | 71 |
| 68, 69, 70, 71, 72, 73, 79 | | Mr. A. J. Bloomfield . . . | 71 |
| Mr. G. Abercromby . . . | 72 | Prof. Tancred Borenius . . . | 67 |
| Mrs. C. I. Adderley . . . | 71 | Mr. Sandor Bortnyik . . . | 62 |
| The Adelphi Development | | Lady Margaret Boscawen . . . | 71 |
| Company . . . | 47, 69 | Mrs. M. C. B. Bosworth . . . | 67 |
| Mr. John Alford . . . | 63 | Miss Mary Bragg . . . | 68 |
| Miss Laurence Alma-Tadema, | | Mr. Frank Brangwyn, R.A. . . | 66 |
| C.B.E. . . . | 67 | Mr. H. E. Braun-Kirchberg . . | 62 |
| Anonymous . . . | 72 | Mrs. M. Bremmer . . . | 70 |
| Miss L. Antrobus . . . | 60 | Dr. William Brockbank . . . | 63 |
| Mr. W. J. F. Apted . . . | 67 | Mr. John Leopold Brodie . . . | 16 |
| Mrs. W. G. Armitage . . . | 80 | Mr. F. Buckley . . . | 67, 69 |
| Mr. R. D. H. Arundell . . . | 60 | Mrs. Wilfred Buckley . . . | 13 |
| Mr. A. L. B. Ashton . . . | 69 | Messrs. Jonathan Cape Ltd. . . | 62 |
| Mr. J. Bailey . . . | 63 | Signora Ada Cardinale 13, 69, 71 | |
| Miss Bessie K. Baillie . . . | 73 | Signor A. Alisi di Castellarco . | 67 |
| Misses E. A. and A. J. Bannatyne | 71 | Miss Dorothy M. Caswall . . . | 69 |
| Mrs. Bardswell . . . | 62 | Mr. W. A. Cave . . . | 64 |
| Mr. W. Cobbett Barker . . . | 60 | Mrs. Margaret D. Chaplin . 37, 57 | |
| The residuary legatees of the | | Mrs. C. E. Charlton . . . | 61 |
| late Mrs. K. E. Barnes . . . | 23 | Mr. N. G. Cholmeley . . . | 72 |
| Miss V. M. Barnes . . . | 61, 63 | Mrs. Mary Christie . . . | 62 |
| Mr. F. A. Barth . . . | 34 | Miss M. Clayton . . . | 69 |
| Herr Herbert Bayer . . . | 34 | Brigadier W. E. Clark . . . | 42 |
| Mr. A. Chester Beatty . . . | 66 | Mr. Hugh Cobb . . . | 23, 69 |
| His Grace the Duke of | | Dr. F. W. Cock . . . | 70 |
| Bedford, K.G. . . . | 30 | Mr. K. de B. Codrington . . . | 72 |
| Mr. Frank B. Benger . . . | 63 | Mr. D. H. Cohen . . . | 70 |
| Mr. R. B. Benger . . . | 72 | Mr. Arthur Cole . . . | 62 |
| Mr. Henry Bergen . . . | 69 | Mr. Fabian Colenut . . . | 61 |
| Mrs. Edward E. Berry . . . | 70 | Rev. A. H. Collins . . . | 35 |
| | | Mr. H. J. Collum . . . | 72 |

| | PAGE |
|--|------------|
| The Commissioner-General for the United Kingdom | |
| Brussels Exhibition . . . | 59 |
| Mr. A. H. Corble . . . | 67 |
| Miss M. Warre Cornish . . . | 57 |
| Mr. E. Machell Cox . . . | 59, 67 |
| Mr. F. H. Cripps-Day . . . | 67 |
| Mr. Cecil Crofton . . . | 68 |
| Messrs. T. Crowther & Son . . . | 69 |
| Miss N. Cullen . . . | 63 |
| Mrs. E. F. Curgenvén . . . | 61 |
| The Curwen Press . . . | 34, 67 |
| Mr. Bernard Cuzner . . . | 57 |
| Mr. W. B. Dalton . . . | 60 |
| Sir Percival David, Bt. . . | 11 |
| Mrs. A. Dawson . . . | 70 |
| Mr. G. Dean . . . | 61 |
| Messrs. Deberný et Peignot . . . | 34 |
| Miss Hope Dobell . . . | 64 |
| Mr. Campbell Dodgson, C.B.E. . . | 67 |
| Mr. Mstislav Doboujinsky . . . | 62, 63 |
| Mr. William Dray . . . | 63 |
| Mr. G. C. Druce . . . | 67 |
| Messrs. Dryad Handicrafts . . . | 67 |
| Mrs. Owen Edgar . . . | 51 |
| Mr. F. C. Eeles . . . | 61, 63, 71 |
| Mrs. Eldridge . . . | 71 |
| The late Canon, and | |
| Mrs. W. F. A. Ellison . . . | 64 |
| Mr. Cyril Ellison . . . | 63 |
| Mrs. K. Ellison . . . | 67 |
| Mr. Leonard Elmhirst . . . | 60 |
| Mr. C. Emanuel . . . | 63, 63, 73 |
| Mrs. C. Emanuel . . . | 67 |
| Mr. Solton Engel . . . | 59 |
| Mrs. Gabrielle Enthoven, | |
| O.B.E. . . . | 62, 67 |
| Miss Helen M. Enthoven . . . | 29, 71, 79 |
| M. E. Esperandieu . . . | 67 |

| | PAGE |
|-----------------------------------|--------|
| Miss Joan Evans . . . | 44, 67 |
| Mr. Oswald Toynbee Falk . . . | 68 |
| Major Arthur G. C. Fare, M.C. . . | 67 |
| Miss Helen Farquhar . . . | 67 |
| Mr. Charles Fenner . . . | 62 |
| Mr. C. D. Fitzroy . . . | 63 |
| Lady Frampton . . . | 52, 69 |
| Mr. Arthur E. Franklin . . . | 36 |
| Mr. Frank Fremlin . . . | 55 |
| The Friends of the National | |
| Libraries . . . | 29 |
| Captain A. W. F. Fuller . . . | 62 |
| Mr. J. Gaitt . . . | 61 |
| Mr. H. C. Game . . . | 60, 61 |
| Mr. H. M. Garner . . . | 59 |
| M. Waldemar George . . . | 67 |
| Miss Gibson . . . | 71 |
| The Bauersche Giesserei . . . | 67 |
| Mr. Eric Gill . . . | 62 |
| Mr. Sigismund Goetze . . . | 7 |
| Miss A. St. J. Gray . . . | 64 |
| Mrs. Simon Green . . . | 49 |
| Mr. J. L. Greenway . . . | 67 |
| Mr. Ralph Griffin, F.S.A. . . | 73 |
| Rev. R. G. Griffiths . . . | 67 |
| Mr. C. Reginald Grundy . . . | 61 |
| Mrs. Vernon Guise . . . | 70 |
| Mr. W. Gunn Gwennet . . . | 62 |
| Sir Robert A. Hadfield, | |
| F.R.S., J.P. . . . | 61, 80 |
| Mr. M. Hakim . . . | 59 |
| Mr. J. McLure Hamilton . . . | 69 |
| Miss Marion Hampton . . . | 63 |
| The executors of the late | |
| Mr. Walter Harding . . . | 16, 57 |
| Mr. Martin Hardie, C.B.E. . . | 67 |
| The Right Hon. the | |
| Earl of Harewood, K.G. . . | 66 |
| Messrs. Tomas Harris Ltd. . . | 67 |

| | PAGE |
|--|--------------------------|
| Mr. A. R. Harvey | 61, 62, 63, 64 |
| Mrs. C. M. Harvie | 63 |
| Mr. A. B. Hayward, F.R.I.B.A. | 71 |
| Mr. Walter E. C. Heap | 64 |
| Mrs. K. Hely-Hutchinson | 69 |
| Mrs. Herrington | 70 |
| Dr. W. L. Hildburgh, F.S.A. | 2, 7, 36, 59, 61, 62, 63 |
| Sir George Hill, K.C.B. | 3, 61 |
| Mrs. Hinchley | 56 |
| Miss B. A. Hinton | 70 |
| Mrs. René de l'Hôpital | 6, 72 |
| Lieut.-Col. J. N. Horlick, O.B.E., M.C. | 53 |
| Mr. M. L. Horn | 37 |
| Mr. C. H. St. John Hornby | 66 |
| Mrs. B. Hoskyn | 70 |
| Captain E. W. Hubbard | 61 |
| Mr. E. H. Hunt, F.R.C.S. | 54 |
| Mr. John Hunt | 59 |
| Imperial Airways Ltd. | 34 |
| Señor Diego Angulo Iniguez | 67 |
| Miss Daphne Ionides | 64 |
| Sir Barry Jackson | 62, 64 |
| Mr. Henry Jacob | 60 |
| Mr. Philip James | 64 |
| Mrs. Jefferies | 42 |
| Mrs. A. G. Joannides | 70 |
| Messrs. Betty Joel Ltd. | 73 |
| Mrs. Peter Kapitza | 60, 80 |
| Mr. H. A. Kennedy | 67 |
| Mrs. Watson Kennedy | 70 |
| Mr. E. Kersley | 63 |
| Madame A. Kesel | 73 |
| Mrs. A. King | 65 |
| Mrs. D. A. King | 70, 73 |
| Mr. William A. H. King | 60, 67 |
| Mrs. A. B. Lambert | 63 |
| Mr. J. Landa | 62 |

| | PAGE |
|--|--|
| M. Thorsten Laurin | 67 |
| Mr. A. Laws | 62, 63, 64 |
| M. J. Houzeau de Lehaie | 67 |
| Mrs. Charles Lee | 63 |
| M. L'Abbé V. Leroquais | 67 |
| Mr. Edwin Light | 63 |
| The Hon. Mrs. L. Lindley | 70 |
| London & North Eastern Railway | 57 |
| London Passenger Transport Board | 57, 62, 43 |
| Canon John D. Longinotto | 76 |
| Lieut.-Col. J. McCaskill | 72 |
| Dr. J. McGregor | 63, 64, 72 |
| Miss Isabel D. Mackintosh | 69 |
| Sir Eric Maclagan, C.B.E. | 67 |
| Mr. Michael Maclagan | 63 |
| Herr Adolf Mahnke | 62 |
| Sir Paul Makins, Bt. | 47 |
| Mr. Rennie Manderson | 49 |
| Misses Evelyn J. and Mabel F. Markham | 70 |
| Mrs. H. Chase Mason | 70 |
| Miss G. C. E. Massé | 67 |
| Miss Anne G. Matthews | 61 |
| Mrs. Walter Medlicott | 68 |
| Mr. Alfred Meigh | 60, 64 |
| Mrs. Mitchell | 49 |
| Mrs. F. B. Mitchell | 80 |
| Mr. John E. Montagu | 64 |
| Mrs. M. N. Morrison | 67 |
| Mrs. Agnes Mould | 29 |
| Mrs. Fritz Muhsam | 62, 73 |
| National Art-Collections Fund | 4, 5, 7, 19, 21, 40, 42, 46, 47, 48, 55, 68 |
| National Lace Association | 70 |
| Dr. Philip Nelson, F.R.S.E. | 71 |
| Mr. F. J. Nettlefold | 66 |

| | PAGE |
|--|--------------------|
| Herr Karel Neubert . . . | 67 |
| Haus Neuerburg . . . | 67 |
| Mr. J. L. Nevinson . . . | 67, 70, 71 |
| New York, Museum of Modern Art . . . | 35 |
| Mrs. Mary H. Vere Nicoll . . . | 71 |
| Mr. N. Nicholson . . . | 69 |
| Les Etablissements Nicolas . . . | 34 |
| Mrs. Norman . . . | 34 |
| Mrs. Douglas Oakley . . . | 67 |
| H.M. Office of Works . . . | 63 |
| Messrs. J. R. Ogden & Son Ltd. . . | 69 |
| Mr. R. Oldacre . . . | 67 |
| Mr. C. C. Oman . . . | 67 |
| Orient Line . . . | 34 |
| Mrs. Anne Orr . . . | 67 |
| M. Albert Parent . . . | 67 |
| Mr. A. D. Passmore . . . | 61 |
| Miss Mary Paton . . . | 27, 37, 57, 61, 63 |
| Mrs. Henry Perrin . . . | 69 |
| Mrs. A. Edith Perry . . . | 63 |
| Mr. L. H. Perry . . . | 63 |
| Prof. C. Petranu . . . | 67 |
| Mr. N. Pevsner . . . | 67 |
| Mr. Frank Pick . . . | 62 |
| Lady Plender . . . | 68 |
| Mrs. G. de la Poer . . . | 69 |
| Mrs. E. Pole . . . | 67 |
| Mrs. William Pole . . . | 61, 62 |
| The Secretary of the Polish Embassy . . . | 62 |
| The Polish Government . . . | 34 |
| Société de l'Expansion d'Art Polonais . . . | 61, 62 |
| His Grace the Duke of Portland, K.G. . . . | 66 |
| Mr. C. W. Powell . . . | 61, 62 |
| Dr. Herbert A. Powell . . . | 63, 64 |
| Mr. and Mrs. Hubert J. Powell . . . | 49 |

| | PAGE |
|---|------------|
| Mrs. Kathleen Powell . . . | 70 |
| Prof. Flavio Prister . . . | 69 |
| The Print Collectors' Club . . . | 61 |
| Mr. R. W. Praill . . . | 62 |
| Mr. Arthur Preston, C.B.E. . . | 56 |
| Miss E. R. Price . . . | 46 |
| Mr. Arthur Rackham, R.W.S. . . | 65 |
| Mr. Bernard Rackham . . . | 59, 62, 67 |
| Dr. Herman T. Radin . . . | 62 |
| Mrs. Constance Rea . . . | 66 |
| Mr. E. Guy Redpath . . . | 69 |
| Mrs. Graham Rees-Mogg . . . | 65 |
| Fraülein Lotte Reiniger . . . | 62 |
| Miss Marion Rice . . . | 62 |
| Miss E. M. Rippon . . . | 61 |
| Mrs. Nora Robbins . . . | 65 |
| Mr. W. Roberts . . . | 30 |
| Reale Commissione Vinciana, Rome . . . | 66 |
| Marchesa Louise Ordonio de Rosales . . . | 64 |
| Mr. B. Rowland . . . | 56 |
| Mr. Frank Savery . . . | 67 |
| Mr. John M. Schiff . . . | 66 |
| Mrs. R. S. Scholfield . . . | 71, 73 |
| Mr. Imre Schwaiger . . . | 54, 56 |
| Lady G. E. Scott . . . | 71, 80 |
| Mr. James Scott . . . | 34 |
| Mrs. Lauriston Scott . . . | 60 |
| Mr. E. M. Scrutton . . . | 73 |
| The late Mrs. E. J. Seaton . . . | 70 |
| Miss D. M. Sedding . . . | 69 |
| Messrs. Shell-Mex Ltd. . . | 58, 62 |
| Mrs. Grace Shenley . . . | 71 |
| Mr. H. K. Kennedy Skipton . . . | 63 |
| Mr. J. Hugh Smith . . . | 67 |
| Southern Railway . . . | 58, 62 |
| Mr. Robert Spence . . . | 70 |
| Dr. C. H. Spiers . . . | 60 |

| | PAGE | | PAGE |
|--------------------------------------|-------|-------------------------------------|------------|
| Mrs. E. L. Spink . . . | 71 | Mr. John A. Tulk . . . | 60 |
| Mrs. C. M. Sprott . . . | 3, 69 | Mr. S. C. Turner . . . | 61, 63 |
| Mrs. Foster Stearns . . . | 71 | Mrs. Alec Tweedie . . . | 25, 36, 69 |
| Mr. W. P. D. Stebbing . . . | 69 | Mr. W. G. Ullathorne . . . | 38, 72 |
| Miss Stephenson . . . | 69 | Mr. Guy Underwood . . . | 61 |
| Mrs. H. Stuart-Tegner . . . | 62 | Mr. A. Van de Put . . . | 63, 67 |
| Mr. A. V. Sugden . . . | 63 | Mr. J. J. Marquet de Vasselot . . . | 67 |
| Mr. Thomas Sutton . . . | 61 | Mr. Alan Waistell . . . | 61 |
| Miss Jessie E. Swain . . . | 65 | Mrs. W. G. Wallace . . . | 80 |
| The Swiss Federal Railways . . . | 34 | Mr. H. T. G. Watkins . . . | 60 |
| Mrs. A. C. Taylor . . . | 67 | Mrs. Arthur Watts . . . | 62 |
| Mrs. R. S. Taylor . . . | 72 | Mrs. P. R. Waud . . . | 71 |
| Mrs. Templeton . . . | 72 | Dr. Weiss . . . | 62 |
| M. E. Théodore . . . | 67 | Mrs. Weldon . . . | 59 |
| Vice-Admiral Charles Tibbits . . . | 69 | Mrs. Whidborne . . . | 59, 63, 64 |
| Miss Mary Susan Phipps Tiarks . . . | 65 | Colonel White . . . | 72 |
| M. Feliks Topolski . . . | 63 | Mrs. Eason Wilkinson . . . | 2 |
| Miss Amy E. Tomes . . . | 71 | Mr. Iolo A. Williams . . . | 63 |
| The executors of Mrs. Traquair . . . | 67 | Mr. L. Woolf . . . | 62 |
| Mr. Ronald Tree, M.P. . . . | 47 | Mrs. F. D. Wood-Hill . . . | 70 |
| Mr. J. Trinick . . . | 63 | The Hon. Clare Stuart Wortley . . . | 52 |
| Mr. Ridgill Trout . . . | 64 | Mrs. Annie Wyatt-Paine . . . | 70 |
| Mr. G. B. Tubbs, A.R.I.B.A. . . . | 35 | Mr. S. Yamanaka . . . | 67 |

LIST OF BEQUESTS, 1936

| | PAGE | | PAGE |
|-----------------------------|------------|--------------------------------|----------------|
| Mr. Edward Louis Cappel, | | Sir Herbert Mitchell, K.C.V.O. | |
| C.I.E. | 54, 59, 69 | | 28, 48, 49, 64 |
| Mrs. Frances Draper . . | 27, 59, 65 | Captain Leonard Munn, O.B.E. | |
| Miss A. M. Douglas Murray . | 61 | | 54, 72 |
| Mr. W. H. Fenton, J.P. . . | 38 | Mr. Francis Ransom . . . | 38 |
| Mr. Amyand John Hall . . | 9, 26 | Mrs. Phoebe Anna Traquair | 69 |
| Mr. F. E. Howard | 35 | Mr. R. J. Witty | 47 |
| Mrs. J. S. Losh | 50 | | |

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

CARVINGS IN IVORY

SEVERAL important additions were made during the year to the collection of carvings in ivory and similar materials. The earliest in point of date was a narwhal horn bought with the funds of the Murray Bequest (Plate 1). The horn is carved on the lower part with straight bands of scrolls with naked human figures among foliage alternating with bands of grotesque beasts. On the upper part the bands of ornament follow the spiral twist of the horn and the designs show plain leaf scrolls and scrolls with birds and animals among foliage. The pins on the plain surfaces between the bands of ornament show that they were originally covered with metal strips, possibly of gilded copper, which would have added considerably to the rich appearance of the horn. The unicorn horns mentioned in mediaeval and renaissance inventories as much-prized possessions were apparently narwhal (or sometimes rhinoceros) horns, either whole, when they were treated as rarities, or cut up and mounted to form cups¹. The descriptions of these horns are very inadequate, but few, if any, appear to have been carved, and in the present day at any rate this very beautiful example is perhaps unique. It is said to have come some years ago from the Summer Palace at Pekin, though there is no evidence as to how or when it got there. Its use is equally uncertain, though it may well have formed the handle of a ceremonial staff or processional cross. From fairly close comparison with manuscripts and with other ivory carvings the horn appears to be Rhenish or Belgian work of the second half of the 12th century. The narwhal is an arctic whale but it has been found, though rarely, off the English coast, and the horn, which may be as long as 6 or 8 ft., projects from the short rounded head.

The remaining ivory carvings are several centuries later, a beautiful kneeling figure of the Magdalen (Plate 2*d*), from a group of the Crucifixion, being South German work of the early 17th century. The style is very similar to that of the large bronze Crucifixion groups by Hans Reichel², who was working at Munich and Augsburg at the end of the 16th and early in the 17th centuries,

¹LABORDE: *Notice des Émaux . . . du Musée du Louvre*, II^e partie (1883), pp. 359 ff.

²KRIEGBAUM: in *Vienna Jahrbuch*, New Series V (1931), pp. 205, 231 ff.

and also to that of a Magdalen figure in boxwood in the Liebighaus at Frankfurt¹, which is ascribed to his associate Hans Krumper. It seems therefore probable that this ivory is from their workshop². The carving was purchased in London with the funds of the Murray Bequest.

A tall standing cup and cover carved with a Martyrdom and a scene representing the Triumph of Christianity(?), which had been previously on loan from Mrs. Eason Wilkinson, was given by her "in memory of M. Eason Wilkinson". This interesting carving, the style of which is rather unusual, appears to be Flemish work of the second half of the 17th century.

Several important portrait medallions were acquired, including a fine carving in high relief of a man in a long curling wig almost certainly representing Nicolaas Witzen (Plate 3a), burgomaster of Amsterdam from 1682 to 1705³. An inscription in ink on the back attributes the portrait to François van Bossuit who was born in Brussels in 1635 and died at Amsterdam in 1692. This seems a not unlikely ascription as Bossuit is known to have carved similar ivory portrait medallions⁴ and to have spent several years in Amsterdam before he died.

A very unusual ivory is a small medallion carved on both sides, probably made to commemorate a marriage in 1696 between Christian Guldenleu, illegitimate son of Christian V of Denmark, and Charlotta Amalia, Countess of Denmark. On the obverse are portraits of the pair and on the reverse Cupid teaching a lion to sing, a subject obviously inspired by the marriage medal made for Leonello d'Este by Pisanello in 1444. It is possible that this carving is by Magnus Berg, a very prolific ivory carver as well as a painter, who was born in Norway in 1666 and died at Copenhagen in 1739. In 1688 he went to Copenhagen at the request of Grafen Guldenleu, Statthalter of Norway, and appears to have made a number of portraits of the royal family⁵. Later he spent some time in Italy, which may have influenced the style of the reverse of this medallion⁶.

At the beginning of the year Dr. W. L. Hildburgh, F.S.A., added to his already numerous gifts a portrait relief of Thomas Guy, the founder of Guy's Hospital, signed by David Le Marchand. This carving, probably done in this country as the artist seems to have preferred to work from the life, must have

¹BRINCKMANN: *Süddeutsch Bronz Bildhauer des Frühbarocks*, 1923, Pl. 40.

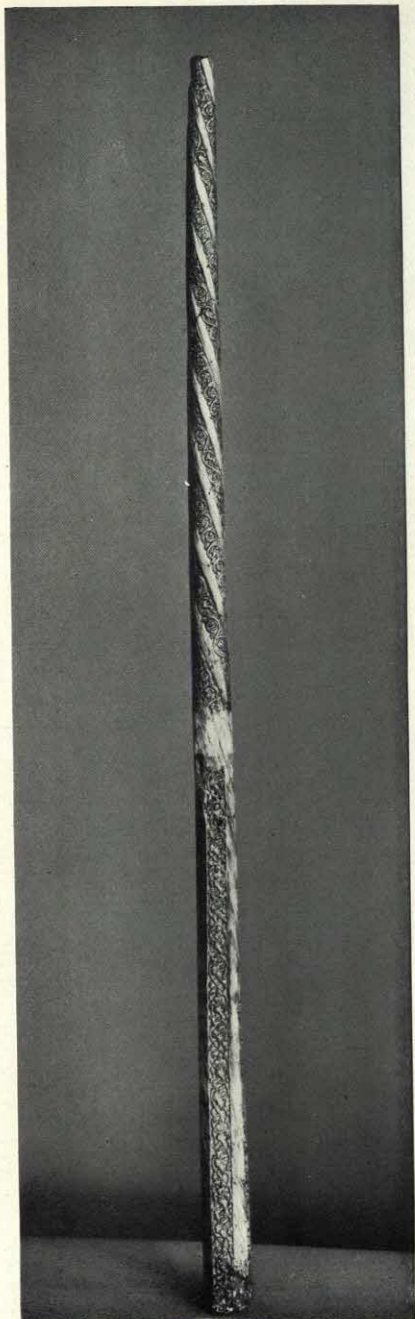
²See also BANGE: *Die Bildwerke in Bronze*, 1923, p. 35, for a bronze at Berlin.

³A. BREDIUS: *Amsterdam in de Zeventiende Eeuw*, 1897-1904; vol. i, *Regeering en Historie*, p. 121.

⁴FR. VAN BOSSUIT: *Cabinet de l'art de la Sculpture . . . gravées d'après les desseins de Barent Graat par Mattys Pool*, 1727, fig. LXXXVII.

⁵SCHERER: in Thieme Becker, *Lexikon*, vol. iii, 1909; P. WEILBACH, *Nye Dansk Kunstnerlexikon*, vol. i, 1896, p. 75.

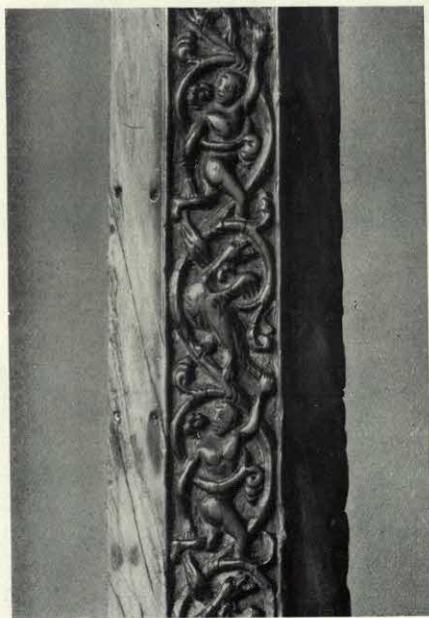
⁶LORENTZ DIETRICHSON: *Magnus Berg*, 1912.



(a)

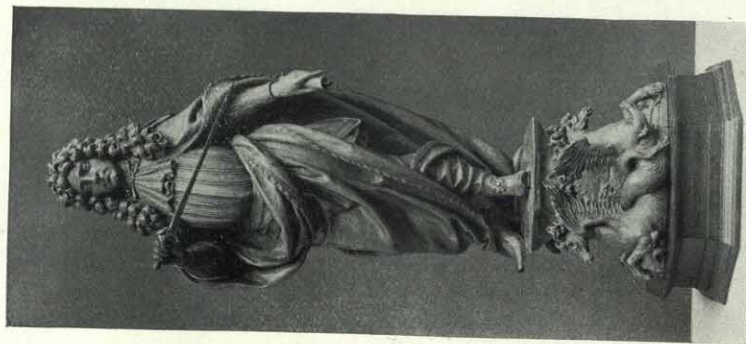


(b)



(c)

(a) CARVED NARWHAL HORN. RHENISH OR BELGIAN; SECOND HALF OF THE 12TH CENTURY. H. 3 FT. 10 IN. (b) AND (c) DETAILS. *Bought with funds from the Captain H. B. Murray Bequest.*



(a)



(b)



(c)



(d)

(a) MAN IN ARMOUR. BOXWOOD. NETHERLANDISH; 17TH CENTURY. H. 15 IN. Given by the *National Art-Collections Fund*.
 (b) SAMSON AND THE LION. BOXWOOD. SWISS; ABOUT 1500. H. 5 IN. (c) A WOMAN CROWNING A SLEEPING WARRIOR. HONESTONE. PROBABLY BY LORENZ ROSENBAUM, GERMAN; 16TH CENTURY. DIAM. 5 $\frac{3}{8}$ IN. (d) THE MAGDALEN. IVORY. SOUTH GERMAN; 17TH CENTURY. H. 6 $\frac{3}{4}$ IN. (b) and (d) bought with funds from the Captain H. B. Murray Bequest.

been one of the earlier works of Le Marchand as there is in the possession of Sir Frederick Cripps a wax which appears to have been moulded from the ivory. An engraving of this wax, belonging to the Governors of Guy's Hospital, is inscribed "From a model in wax by his friend F. Le Pipre". François Le Pipre, an artist who late in life modelled wax portraits, died in 1698 when Le Marchand was only 24.

Two small oval portrait reliefs by the same artist, both signed D.L.M., were purchased later in the year. The reliefs are inscribed on the backs, that of the woman bearing the name Mary Voyce with the date of her birth, 24th August, 1651, and death 31st August, 1729, while that of the man is inscribed Gam^{ll} Voyce, 1712, with the date of his birth, December 12, 1672. The year 1712 may presumably be taken to be the date of the carvings, while from the apparent ages of the subjects it is not unreasonable to suppose that they were mother and son. There would seem to have been a family of clock-makers of the name of Voyce: a George Voyce is recorded at Monmouth, while the names of a Richard and a Gamaliel (presumably the subject of the relief) Voyce are recorded as having been apprenticed as clockmakers in London, the latter in 1687¹.

David Le Marchand was an artist of French extraction, born at Dieppe in 1674. He appears, however, to have come to England early in his career and to have spent most of his life here, and is therefore generally included among English ivory carvers. He died in 1726, where is not quite certain, though probably in London. His portrait medallions, many of them done from life, include most of the important personages of his period. Several of these portraits are already in the collection, which is fortunate also in possessing two of his rare statuettes.

A wonderfully skilful example of ivory turning is a circular pavilion or temple designed and made by Nathaniel Brown Engleheart (b. 1790; d. 1869), the second son of George Engleheart, the well-known miniature painter. The pavilion was given by Mrs. C. M. Sprott, the granddaughter of Nathaniel Engleheart.

THREE ITALIAN ARMORIAL SLABS

The Department was fortunate in acquiring, as a gift from Sir George Hill, three stone armorial slabs of unusual beauty. The largest and most important of these, of which a plaster cast had already been shown in the Museum Collections, bears the arms of Fray Francisco de Boxols, a Knight of the Order of St. John of Jerusalem, with the dates 1484, 1485 and 1486 (Plate 3c). Fray Francisco is recorded to have been captain of the Castle of St. Peter, the

¹BRITTEN: *Old Clocks, Watches, and their Makers*, 6th ed., 1932, p. 853.

great fortress which was built by the Rhodian Knights on the mainland at Budrum (Petronion), the ancient Helicarnassus, from 1470-2. His second period of command, which this slab records, lasted from 1484 to 1486; he held the post again in 1494, and for a fourth period in 1501 and 1502, in which latter year, presumably, he died¹.

There can be no doubt that this slab does actually come from the Castle of St. Peter, where there are a great many similar monuments still in situ. The majority of these have been published by Giuseppe Gerola² and it is interesting to note that Fray Francisco's captaincy was commemorated on the walls by slabs dating from all four periods.

The two other armorial panels, at present unidentified, are fine examples of Italian work of the first half of the 16th century. One bears the date 1540 and the other, probably somewhat earlier, the letters "P.T.B.", the first and last of which are incised and were originally filled with a black mastic.

BRONZES

Two bronzes were acquired, both of special interest in their own way. The first was purchased at the Oppenheimer Sale by the National Art-Collections Fund and presented to the Museum in memory of the late Henry Oppenheimer, who served on the Executive Committee of the Fund of which he ultimately became Treasurer. The subject of this very beautiful bronze, representing a child with a skull and an hour-glass, was not uncommon in the 15th century as a reminder of Mortality (Frontispiece). It occurs on a medal by the Venetian Giovanni Boldù as well as on a contemporary woodcut and in minor sculpture³. The inscription on the base can probably be read as:

IL. TEMPO. PASSA. E LA. MORTO. VEN.

PAR(A)TO. SIA. CHI. NON. FA. BEN.

FAC(I)AMO. MAL. E SPERAMO. I(N). BE(N).

IL. TEMPO. P(A)SSA. E LA MO(RTO). VE(N).

The first word of the second line is hardly legible, but the sense should be to this effect: "Time is passing and Death is coming; let him who is not doing good be prepared; we do evil and we hope for the best; Time is passing and Death is coming".

The artist is generally considered to have been a North Italian working towards the end of the 15th century; perhaps a Paduan or (less probably)

¹*Proceedings of the Society of Antiquaries*, 2 s., vol. xxxi, 1918-9, pp. 5-16.

²"Il Castello di S. Pietro in Anatolia ed i suoi stemmi dei Cavalieri di Rodi", in *Rivista Araldica*, 1915, pp. 1-10, 67-8, 216-27.

³HILL: *A Corpus of Italian Medals of the Renaissance*, 1930, text p. 111, No. 421, with bibliography.

a Venetian. The style, however, shows certain divergencies from North Italian bronzes and there is no reason why it should not have been produced in any other part of Italy where the artist could have come under the influence of Donatello. The figure belongs in any case to the earlier and rarer group of bronzes which were cast solid and which are seldom found in more than one version.

The second bronze, representing Cupid (Plate 3*d*), bought in London at the end of the year, is very different in style and quality. While it shows strong evidence of the influence of Donatello the bronze cannot be earlier than the 16th century, though it appears to be Italian. Curiously enough, the figure occurs standing beside Venus as a part of a well-known composition *La Nymphe à la Coquille* which is used for several French clocks of the late 17th and 18th centuries¹.

It seems hardly possible that this bronze belongs to such a late date and it may have served as a model for the later French examples.

CARVINGS IN BOXWOOD

One of the most important examples of German *Kleinkunst* acquired in recent years was a small boxwood statuette of Samson and the Lion (Plate 2*b*) from the W. M. de Zoete Collection², purchased out of the funds of the Murray Bequest. Although the work appears to be early it is difficult to find an exact parallel to it and the complicated technique of the heavy hunting sword on its chain suggests Alsatian, Upper Rhenish or Swiss work. The tight-fitting short-tailed surcoat over the trunk and hose and the narrow sleeves with a gore on the shoulder are, however, not unlike certain figures in the *Luzerner Bilderchronik* of 1513³ and the figure may provisionally be considered as the work of a Swiss artist of the end of the 15th or the beginning of the 16th century.

A boxwood statuette of a man in armour (Plate 2*a*) was one of the objects acquired by the National Art-Collections Fund from the Henry Oppenheimer Collection⁴ and presented to the Museum. This beautiful little figure was ascribed to Grinling Gibbons and it was suggested that it was intended to represent James, Duke of York, afterwards James II. Although the work is certainly to be dated in the second half of the 17th century, there is at present no authority for identifying the portrait, and the figure was probably carved in the Netherlands. The treatment of the base with its winged sea-horses

¹*Les Arts*, 1902, No. 2, p. 27; and the Wallace Collection *Catalogue of the Furniture, Marbles, Bronzes*, 6th ed., 1920, No. XII-50, and elsewhere.

²Sale: Sotheby's, 1st April, 1935, Lot 88.

³See DIEBOLD SCHILLING: *Luzerner Bilderchronik*, 1513, fol. 69b; facsimile 1932, Pl. 86.

⁴Sale: Christie's, 16th July, 1936, Lot 206, illus.

and minutely carved scene is strongly reminiscent of two later boxwood statuettes of Alexander the Great and Augustus Caesar, already in the Museum Collections, which have been ascribed to the German sculptor Matthias Loth (1675-1738).

A HONESTONE RELIEF

It is a considerable time since the Department was able to acquire a German carving in honestone (Plate 2c) and the purchase of a circular relief in this hard material at the Oppenheimer Sale (Lot 197) was of considerable importance for the collections. The history of this work is of some interest. It was originally in the famous Spitzer Collection where it formed the reverse of a medallion bearing a portrait of Jacob Philip Adler, son of the rich Jacob Adler of Speyer (b. 1513), and the date 1553. It is to his death in that year that the subject of the reverse (a woman crowning a sleeping warrior, with a rising eagle and the sun above) refers. By the time of the Spitzer Sale in 1893 (Lots 2880 and 2881) this medallion had been sawn into two and the two halves had become separated from that date, the reverse going into the Rosenheim and ultimately the Oppenheimer Collection and the obverse bearing the Adler portrait passing into the Wernher Collection. The obverse has now been lent to the Museum by Lady Ludlow and the two halves are thus temporarily brought together once again. The medallion was at one time considered to be the work of Peter Flötner (died 1546); the reverse certainly shows close affinities to his work although it bears a date some seven years after the great Nuremberg medallist's death. Habich¹, however, while recognising the resemblance of the work, especially in the lettering, to that of Joachim Deschler, a contemporary Nuremberg artist, attributes the medallion to Lorenz Rosenbaum, who at that time was working at Schaffhausen.

In this connection two lead plaquettes which were given by Mrs. René de l'Hôpital are of interest as illustrating the development of the Flötner tradition in South German art of the second half of the 16th century. One of these, modelled with an allegorical composition of the Blessings of Peace, belongs to a well-known group, of which other examples are in the Museum Collections, signed by the unidentified master "H.G."². In the second, representing a Bacchanalian Feast in a landscape, the figure composition is clearly based on a terracotta relief ascribed to Jacob Cornelisz Cobaert, which is itself after a design by the Italian master Guglielmo della Porta³.

¹*Die deutschen Schaumünzen des XVI. Jahrhunderts*, 1, No. 1487, Pl. CLXII.

²For another example see E. W. BRAUN: *Die deutschen Renaissanceplaketten der Sammlung Alfred Walcher Ritter von Moltheim*, 1918, No. 124, p. 54, Pl. XXXII.

³R. BERLINER: in *Archiv für Medaillen und Plaketten Kunde*, vol. iii (1922), pp. 134, 135.



(a)



(b)

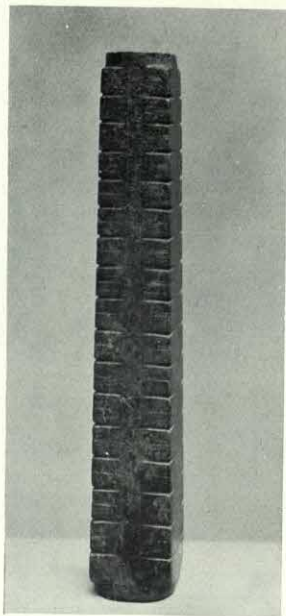


(c)

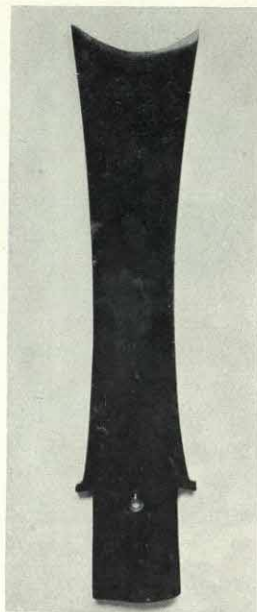


(d)

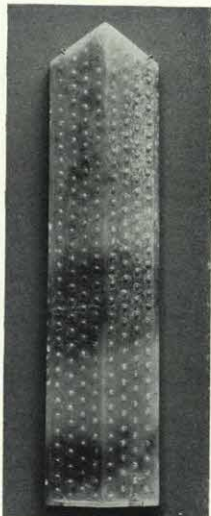
(a) NICOLAAS WITZEN. IVORY MEDALLION. PROBABLY BY FRANÇOIS VAN BOSSUIT (1635-92). DIAM. $3\frac{3}{4}$ IN. (b) PORTRAIT BUST. TERRACOTTA. BY EDWARD STANTON. ENGLISH; FIRST HALF OF THE 18TH CENTURY. H. 2 FT. $1\frac{1}{4}$ IN. (c) ARMORIAL SLAB OF FRAY FRANCISCO DE BOXOLS. ITALIAN; 15TH CENTURY. H. 2 FT. *Given by Sir George Hill, K.C.B.* (d) CUPID. BRONZE. ITALIAN; 16TH CENTURY. H. $13\frac{5}{8}$ IN.



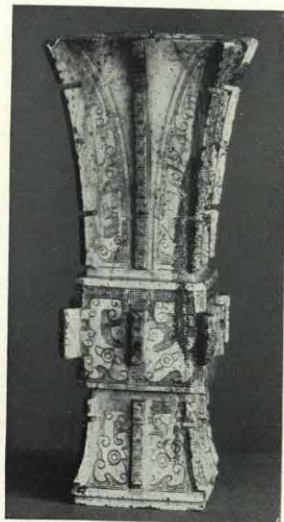
(a)



(b)



(c)



(d)

CHINESE JADES FROM THE EUMORFOPOULOS COLLECTION. (a) TS'UNG. H. $15\frac{7}{8}$ IN. (b) RITUAL WEAPON (?). H. $13\frac{1}{8}$ IN. (c) KUEI. H. $8\frac{1}{2}$ IN. CHOU DYNASTY (B.C. 1122-249). (d) VASE. H. $7\frac{1}{4}$ IN. MING DYNASTY (1368-1644).

AN ENGLISH TERRACOTTA BUST

Another of Dr. Hildburgh's gifts and an important addition to the growing collection of English portrait sculpture was a large terracotta bust, apparently representing a lawyer (Plate 3*b*), presented early in the year. English work of this period cannot vie with that produced in France during the 18th century, but this example is not without considerable merit. It is perhaps unlikely that the subject will be identified, but a small incised crescent on the back seems to be evidence of its being the work of Edward Stanton. Stanton's sculpture is known from signed monuments at Knebworth, Elmleigh Castle and elsewhere, which date from the first quarter of the 18th century. Around these signed examples of his work Mrs. Esdaile¹ has grouped a number of other monuments which make the identification of the sculptor of this bust almost a certainty. In addition, the Stantons of Woolverdington (County Warwick), from whom Edward was descended, bore as their arms: Argent two chevrons and a bordure engrailed sable, with a crescent for difference in the case of Edward Stanton as younger son², and the crescent on the bust can only refer to him.

MODELS BY THE LATE SIR ALFRED GILBERT

During the latter part of the year an exhibition of sketches and models by the late Sir Alfred Gilbert, R.A., was held in the Central Court of the Museum. It consisted of a selection from material left by the sculptor in his studio at his death, and later acquired by Mr. Sigismund Goetze and the National Art-Collections Fund for presentation to museums in Great Britain and the remainder of the Empire. Among the objects acquired by the Department was the working model of the sarcophagus of H.R.H. the Duke of Clarence³. The commission for the tomb, which is placed in the Albert Chapel of St. George's, Windsor, was given shortly after the Duke's death in 1892. The artist conceived his design in the romantic Gothic manner to harmonise with its surroundings, and he is said to have based his idea upon Torrigiano's monument to Henry VII in Westminster Abbey. The sarcophagus was carried out in Mexican onyx, while the figure is in bronze. The model, which is in plaster upon a wooden base, with elaborations in plasticine, is of interest as embodying Gilbert's first conception of the central feature of his most important monument. It differs considerably in detail from the work as executed, notably in the arrangement of the two angels at the head and foot of the recumbent effigy of the Duke.

¹*English Monumental Sculpture since the Renaissance*, 1927, pp. 156-7.

²JOHN DART: *Westminster Abbey*, 1723, vol. i, Pl. VII

³E. MACHELL COX: *Commemorative Catalogue*, 1937, No. 9, Pl. VI.

Mention should also be made of a small but impressive sketch in plasticine for an equestrian group of St. George and the Dragon¹ (fig. 1) and a full-size plaster model of the well-known statuette, "Comedy and Tragedy"². A reduced version of the latter, in bronze, was already in the possession of the Museum.

CHINESE JADES

During the year a further group of objects in jade, thirty-eight in all, was acquired from the Eumorfopoulos Collection. The group included an important series of ritual jades of the period of the Chou dynasty (1122-249 B.C.). Conspicuous among these is a large "ts'ung" (Plate 4a) in opaque ochrous jade. In material, in form and in the technical peculiarities of its workmanship this "ts'ung" is closely related to a second, previously believed to be unique, in the Field Museum of Natural History, Chicago³. Another exceptional "ts'ung" is a diminutive specimen in a yellowish-grey jade heavily mottled with black. This appears to be a model of a not unfamiliar type. It is further remarkable inasmuch as the faces of the square bar are markedly concave.

In the feudal ceremonial of the Chou period perhaps the most important object was the "kuei", a rectangular tablet of jade pointed at one end. With various honourable qualifications it was borne as a symbol of authority by the emperor and by feudal princes of the first three grades⁴. It accompanied the princes upon state visits, and went with their ambassadors as a token of the authority behind the mission⁵. The "kuei" was also used in the ritual worship of Heaven, Earth and the Four Quarters⁶, and appears frequently in later Chinese art. Of the "kuei" in the Eumorfopoulos Collection the most remarkable is a splendid example (Plate 4c) in milky jade tinged with brown and a glaucous green, the front and back being decorated with "grain" pattern. In it the quality of workmanship and material are both of the finest.

Among the lamellate Chou jades is a falcion-like object (Plate 4b) in a dark brown, almost black jade which, when viewed by transmitted light, is partially translucent. The precise functions of the large group of which this is a typical example are obscure. Similar objects have been variously classed as a form of "chang"⁷ and a form of "kuei"⁸. More recent opinion tends to

¹E. MACHELL COX: *Commemorative Catalogue*, 1937, No. 346, Pl. XIV.

²Op. cit., No. 8, Pl. V.

³B. LAUFER: *Archaic Jades*, 1927, Pl. XVI.

⁴*Chou Li*, vol. xx, p. 34; trans. BIOT, 1851, vol. i, p. 483.

⁵*Li ki*, trans. COUVREUR, 1899, vol. I, ii, 3, 19; and IX, i, 9. A full account of the ceremonial of taking the "kuei" upon embassy is given in the *I Li*, trans. STEELE, 1917, vol. viii, xv-xviii.

⁶*Chou Li*, vol. xvii, p. 40; trans. BIOT, 1851, vol. i, p. 434.

⁷WU TA-CH'ENG: *Ku Yü t'u k'ao*, 1889; followed by LAUFER: *Jade*, 1912, p. 102. Laufer later revised his opinion, see note 8. The "chang", like the "kuei", was an ensign of feudal authority.

⁸See PELLLOT: *Jades Archaïques*, 1925, Pls. VI and VII.

regard them as either ceremonial swords¹ or as part of a ritual weapon of halberd type².

An interesting jade of post-Chou date is a vase (Plate 4*d*) in the form of the sacrificial wine vessel known as "tsun". It is of a dull, opaque white jade, liberally smoked and stained with grey and having small speckles of black inclusion. In appearance the jade is not unlike bone that has long been buried in the ground. The outside of the vessel is lightly stained with yellow, perhaps artificially. The foot appears to have been subjected to great heat and to have suffered from burning which has affected other parts of the outer surface of the vessel. Although in form and decoration this vessel is clearly to be related to bronzes of the Chou period, the vessel is of later date, possibly even as late as the Ming period (1368-1644).

A Chinese object of a totally different type, perhaps more remarkable for its technical skill than its artistic importance, is an ivory model of a Chinese officer's pleasure-barge, bequeathed to the Museum by Mr. Amyand John Hall. The model, which is designed to run by clockwork, was brought from China about 1803 by Richard Hall of the Honourable East India Company, and the date appears to be somewhere in the reign of Ch'ien Lung (1736-95). The notice boards on the upper deck bear a warning to passing traffic: "Keep out of the way!" and "Keep quiet!"; while the placards on the lower deck state that the barge belongs to a General in the Manchu army.

¹LAUFER: *Archaic Jades*, 1927, *passim*.

²PELLIOT: *op. cit.*



Fig. 1



Fig. 2

DEPARTMENT OF CERAMICS

FAR EASTERN GROUP

THE allotment from the Eumorfopoulos Collection was unusually large this year, as the opportunity was taken during the exhibition of the entire collection in the North Court to make a double selection. The Museum has always been rather weak in the finer examples of the tomb wares of the T'ang Dynasty (A.D. 618-906) and an effort was made to remedy this. Three admirable grain-jars with coloured glazes, the celebrated fighting horses, a fine camel with a rider on his back and a series of smaller figures and animals of first-rate quality have gone far to mitigate this want, while two big painted figures of court ladies and some fine animal models, including a particularly good horse, have done a similar service for the Six Dynasties period (A.D. 220-589). A model of a lion (fig. 3) in white porcelain of the type found at Samarra on the Tigris may by comparison with the similar pottery model lent by Baron Iwasaki (No. 2450) to the Chinese Exhibition at Burlington House be dated in the T'ang period. A splendid Chün dish and a jar and cover of Chien ware with the rare "oilspot" decoration stand out from the Sung pieces and a dish with brilliant blue glaze and the mark of the Hsüan Tê period from the Ming group. Still later pieces include an exceptional Yi-hsing teapot in red stoneware and an 18th century white bowl and cover of paper-like thinness. Among the early pieces must be noted the fine earthenware jar with impressed basket patterns, dating probably from the Chou period, and an unusually well-modelled hill-censer of the Han period with a yellow glaze. There are



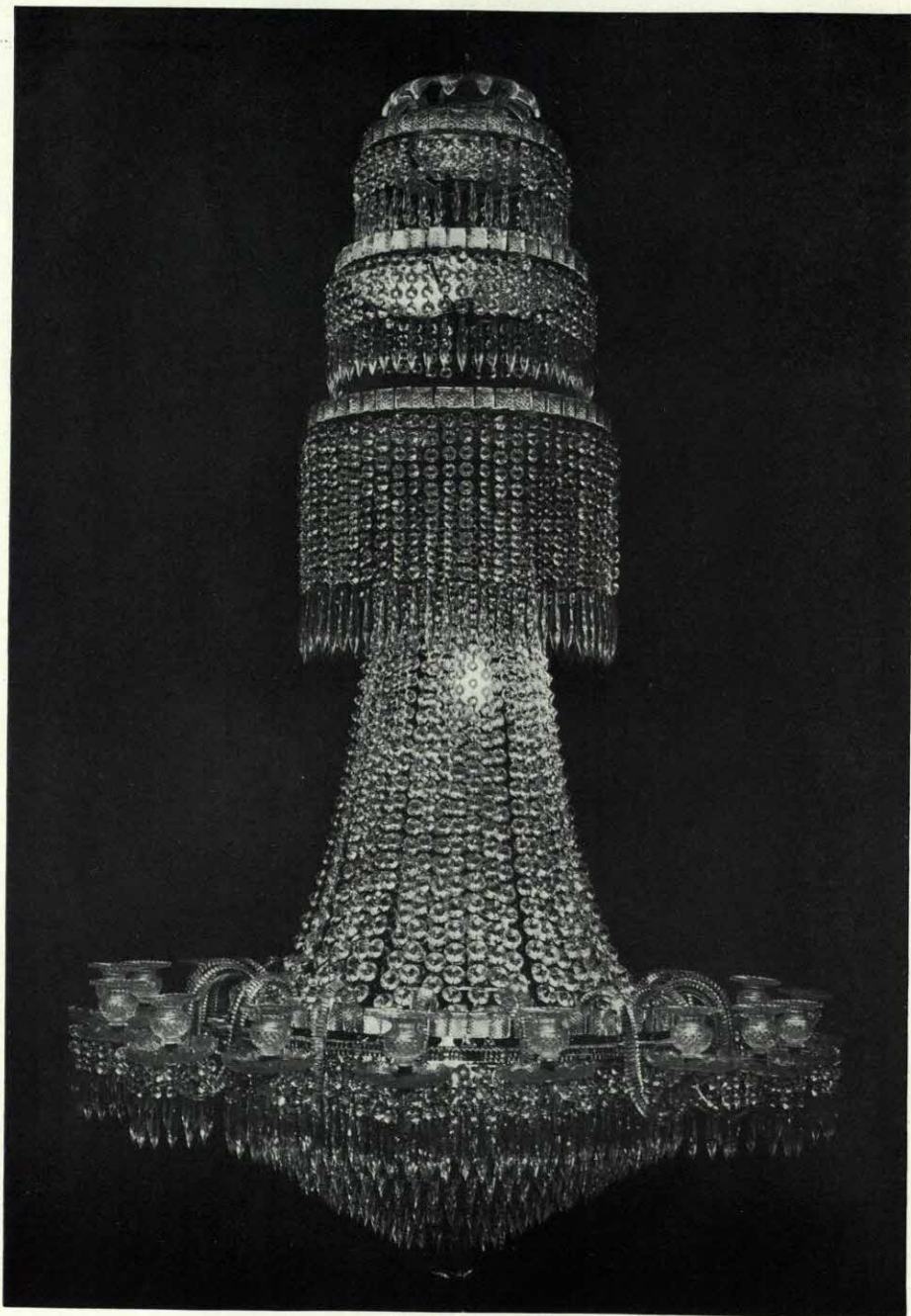
(a)

(a) PORCELAIN FIGURE OF A NURSE. ENGLISH (CHELSEA); ABOUT 1755. H. 7½ IN. Given by Signora A. Cardinale.



(b)

(b) PORCELAIN FIGURE, FROM A MODEL BY J. J. KAENDLER. GERMAN (MEISSEN); ABOUT 1745. H. 11⅛ IN. Bought from the funds of the Captain H. B. Murray Bequest.



CUT-GLASS CHANDELIER. ENGLISH; ABOUT 1815. H. 6 FT. *Bought from the funds of the Bryan Bequest.*

very few types of Chinese ceramics unrepresented in the Eumorfopoulos Collection, but a particular form of porcellanous cup, delicate in ware and refined in shape, was noticeably absent. A beautiful example with a creamy glaze, finely crazed, was purchased from another source.

Of the early porcelain of Japan, fine specimens of which are seldom seen in this country, no factory produced more lovely pieces than that of Kutani in the province of Kaga. The rarer specimens such as the plate bought with the help of Sir Percival David, Bt., have a colour scheme of great distinction with a rich turquoise-green, a soft blue, a mustard-yellow and the characteristic brownish iron-red. While it is difficult to be quite sure about the exact date of this dish, it was probably made round about the year 1700; an interesting feature is the back, decorated in underglaze blue in late Ming style.

SIGNED ITALIAN MAIOLICA

The Museum possesses a collection of Italian maiolica which is remarkable not only for its wide range and high quality but also for the number of pieces included in it bearing the signatures of their makers; amongst these are the only known pieces bearing the names of Benedetto of Siena, Jeronimo of Forlì, Jacopo of Caffaggiolo and Lodovico of Venice. It is therefore satisfactory to record that two more important examples have been added, by purchase from the collection of the late Mr. Henry Oppenheimer, to this series of signed documents. One of these is a work of art of a high order, a dish with openwork basket rim, covered with the characteristic lavender-blue enamel of so many of the Venetian wares and painted in blue and opaque white; in a medallion in the middle are two heads of men with eyes perhaps intended to be blind (Plate 7*b*). On the back of the dish is the signature 1543 *î venetia a Sâ Bernaba M^o. Jacomo*, in white; other pieces are on record on which this potter signs himself as Maestro Jacomo da Pesaro. The newly acquired dish is welcome because it helps to establish the attribution to the same workshop of one of the finest examples of Venetian maiolica in the Museum, an unmarked dish (No. 8512-1863) with busts in medallions of famous women of antiquity. The second dish from the Oppenheimer Collection has an *istoriato* painting in colours covering the whole surface, of Alexander depositing the works of Homer in the tomb of Achilles, after an engraving by Marcantonio from a drawing by Raphael; below the subject is the legend GIVNTE ALESANDRO ALA FAMOSA TOMBA DEL FIERE ACHILLE SVSPIR-ADO DISSE O FVRTVNATO CHI SI CHIARA TRÔBA (*sic*) TROVASTI E CHE DI TE SI ALTO SCRISSE. The back of the dish has a pattern in blue, yellow and orange and the date and signature 1575 VR AF. This reverse pattern shows that the dish is of the same origin as an unmarked dish

in the Salting Collection with an allegory of the Church Triumphant¹. The mark is believed to be that of the potter Virgiliotto Calamelli of Faenza, but if this interpretation of it is right, the newly acquired dish proves that it must have continued in use in Virgiliotto's workshop after his death, which is shown by records to have occurred not later than 1570.

A VIENNA PORCELAIN TUREEN

Porcelain is now so familiar a material that it is difficult to recover the attitude with which it was regarded in the 17th and 18th centuries in Europe. It was still a wonderful substance, and the alchemists were still engaged in research into the secret of its composition and its manufacture as carried on by the Chinese. When at length the problem was solved by Böttger at Dresden and Meissen, the wonder did not diminish, but grew rather with a recognition of the greatness of the achievement. For forty years after Böttger's discovery Meissen porcelain had no serious rival. The only other factories were started by runaway workmen from Meissen, and of these the Venetian manufacture patronised by the brothers Vezzi was evidently a short-lived and inconsiderable affair. That at Vienna, however, was soundly established with the help of Samuel Stölzel, a valued servant of the Saxon factory who deserted shortly before Böttger's death in 1719. It continued at work under the management of a Dutchman, Claudius Innocentius Du Paquier, until 1744, when it was acquired by the Austrian State, and in that period were produced, but in strictly limited numbers, a series of porcelain vessels and table wares which are in themselves evidence of the regard in which the material was held. It was thought worthy of the most costly decoration, and important pieces rank as major examples of the style of their time.

Hitherto the Museum collection has included no important specimen of this rare Du Paquier porcelain, though small pieces have served to represent the highly individual styles of flower- and figure-painting employed at the factory. A fortunate opportunity to remedy this deficiency in the collection was provided when a tureen and cover of the finest quality (Plate 8) came into the market from a well-known German private collection. It had been bought from the Russian Government, having been in the Hermitage Collection at Leningrad; it bears the Russian Imperial arms and is part of a large service made about 1730, comprising four such tureens, besides ice-pails, dishes and cutlery.

In form and decoration it is altogether a very characteristic piece of late baroque art. On the body and cover are applied formal flowers somewhat in the manner of Böttger's own porcelain, while painted naturalistic flowers

¹See B. RACKHAM: *Guide to Italian Maiolica, Victoria and Albert Museum*, 1933, p. 35.

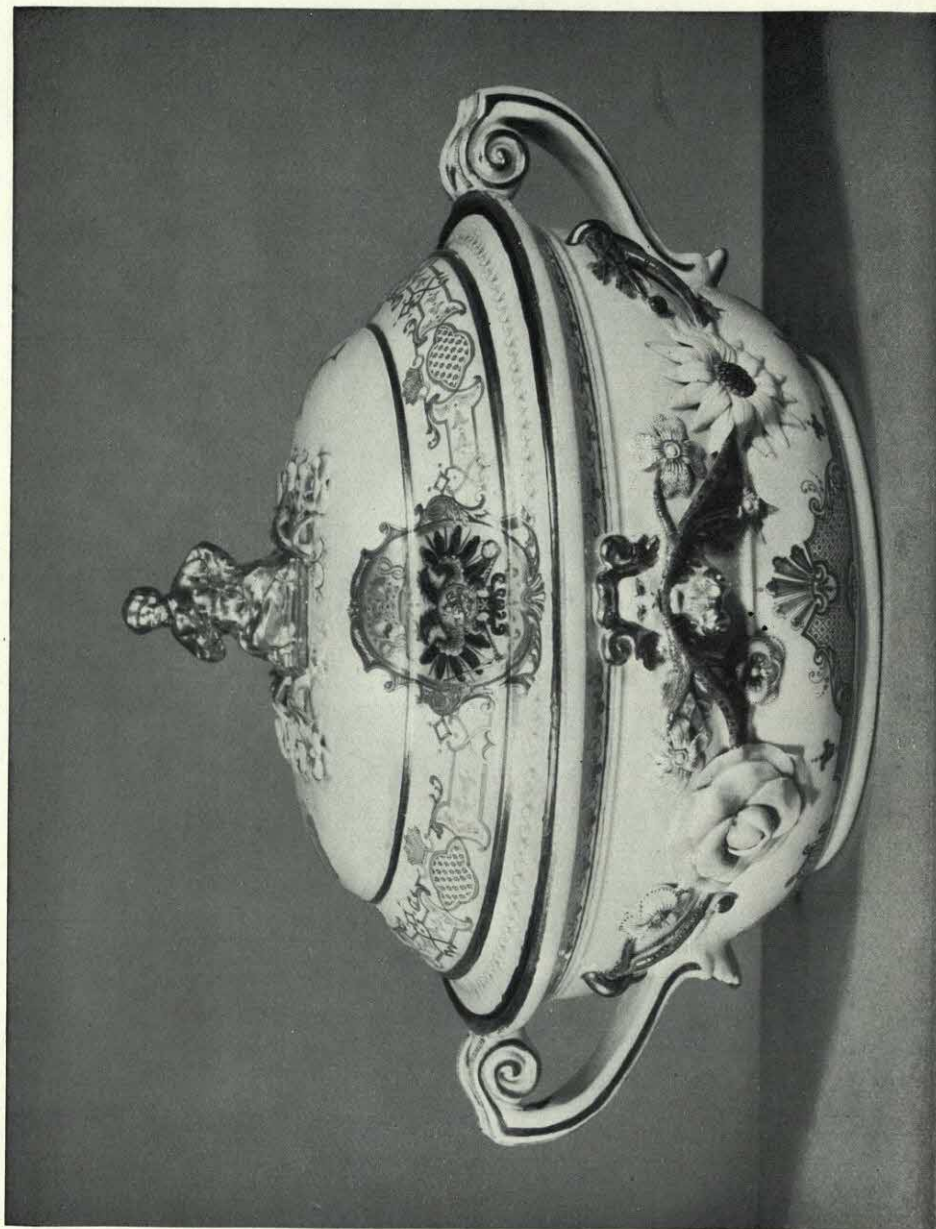


(a)



(b)

(a) EARTHENWARE BOWL. BYZANTINE; 13TH-14TH CENTURY. DIAM. $9\frac{1}{4}$ IN. (b) MAIOLICA TAZZA. ITALIAN (VENICE); DATED 1543. DIAM. $9\frac{1}{4}$ IN. Bought from the funds of the John Webb Trust.



PORCELAIN TUREEN PAINTED WITH THE RUSSIAN IMPERIAL ARMS. VIENNA; ABOUT 1730. H. 8 $\frac{1}{4}$ IN. Bought from the funds of the Captain H. B. Murray Bequest.

resemble the later "*deutsche Blumen*" of Meissen, but probably anticipate them. The lid is surmounted by a gilt miniature figure of a Turk, which is actually finer in modelling than anything produced up to that time at Meissen. But the most remarkable feature is the decorative border of scrolls, foliations, strapwork and diapers. Restrained in style, but rich and delicate in effect, it is the distinctive feature of the finest early Vienna porcelain. In spite of all this decoration, gilding, and silvered edges, which give the whole piece the character of a jewel, a notable respect for its material is shown; the painting does not overload the tureen, as was too often the case in the later 18th century porcelain, but is admirably proportioned to the size and shape of the vessel.

The tureen was bought from the funds of the Captain H. B. Murray Bequest.

PORCELAIN FIGURES

Two porcelain figures acquired during the year illustrate in a striking way the contrasted achievement of Meissen and Chelsea, the leading factories in Germany and England in the 18th century. The *Lady in a crinoline* (Plate 5b), of a model made by J. J. Kaendler in 1744, is perhaps the best single figure in one of the most famous of all classes of Meissen porcelain. Such "crinoline groups" and figures are essentially baroque in feeling, with strong hard contours and ebullient masses supported by powerful colouring in which red and black often predominate. On the other hand, the *Chelsea Nurse* (Plate 5a), though scarcely ten years later, belongs to an entirely different style. Chelsea porcelain figures of the red-anchor period (about 1752-5), to which this belongs, are remarkable not only for distinguished modelling but for a delicate beauty of material and exceedingly effective reticent colouring. The soft creamy white porcelain of Chelsea (which differs essentially from the glittering hard-paste of Meissen) was allowed to play a prominent part, and here the colouring, virtually limited to slight washes of pale yellow and mauve, with tiny sprigs on the dress, and black shoes, admirably serves to enhance the great beauty of the white porcelain itself. The model was adapted from a 16th century French original, probably in bronze, but the colouring is entirely in keeping with the rococo style, which by the date of this figure had superseded the more masculine baroque of the earlier part of the 18th century.

The Meissen figure was bought out of the funds of the Captain H. B. Murray Bequest; the *Chelsea Nurse*, which belongs to a type long wanted for the collection, was generously presented by Signora Ada Cardinale.

GLASS

By far the most important addition ever made to the collection of glass was received when Mrs. Wilfred Buckley generously presented to the Museum in

memory of her husband the collection formed by him, which had been received on loan in 1935. With the addition of this great assemblage of carefully selected specimens, numbering in all over seven hundred items of the highest artistic and documentary importance, the Museum Collection has become the finest in existence in respect of all types of glass made from late mediaeval times to the end of the 18th century.

A detailed description of the whole collection is impossible in the space available here. Ten years ago Wilfred Buckley himself described the two hundred or so specimens then in his possession in a book entitled *European Glass*; but many of the most important pieces were acquired after that date. It eventually became his intention to represent glass of all countries, and the sequence virtually begins with a few fragments from Tel-el-amarna, made in the XVIIIth Egyptian Dynasty; some other Egyptian core-wound vessels precede an excellent small group of pieces of blown glass of Roman date. From that time onwards every period is represented by admirable specimens, many of them unique masterpieces. Two beautiful large Chinese bowls (Plate 11*b*) of undetermined date, possibly made in the Han period (206 B.C.-A.D. 220), are without known parallel. To the period of Fatimid rule in Egypt belong an imperfect though very remarkable ewer and a pale blue dish, analogues of the famous vessels in rock crystal of the period. The European glass may be said to begin with a wonderful assemblage of green glasses of the favourite *Roemer* form and kindred beakers, one of the earliest having been brought from the parish church at Mattsee near Salzburg where it had been placed under the altar, containing relics of St. Lawrence, in 1458. Others of 17th century date are remarkable for diamond-engraved decoration, a technique in which Wilfred Buckley took a special interest. One giant *Roemer* (Plate 10*d*), signed by W. Mooleyser and dated 1689, is engraved with the arms of William of Orange, the Dutch Republic, and the Seven Provinces, and is one of the finest known examples of that engraver's work.

The Venice glasses of the late 15th century onwards, which started an entirely new tradition, are represented by plain, gilt, enamelled and diamond-engraved (in some cases armorial) specimens of the finest quality, while there are many examples of glass in Venetian style made in other countries. The most noteworthy of these last is perhaps a beaker enamelled with figures and a French inscription. Two of the exceedingly rare diamond-engraved glasses made by the Venetian Giacomo Verzelini are especially important in the history of the art of glass-making in England. No Verzelini glass was previously in the Museum collection. Among German glasses inspired by Venice but achieving a distinctive national style there are two wonderful large beakers (*Humpen*) diamond-engraved with figures of the Emperor and the Electors,



(a)

DERBY PORCELAIN GROUPS, "THREE GRACES DISTRESSING CUPID". MODELLED BY J. J. SPENGLER AND BASED ON AN ENGRAVING AFTER ANGELICA KAUFFMANN. LATE 18TH CENTURY. (a) Given by Mrs. James. H. 14 IN.



(b)

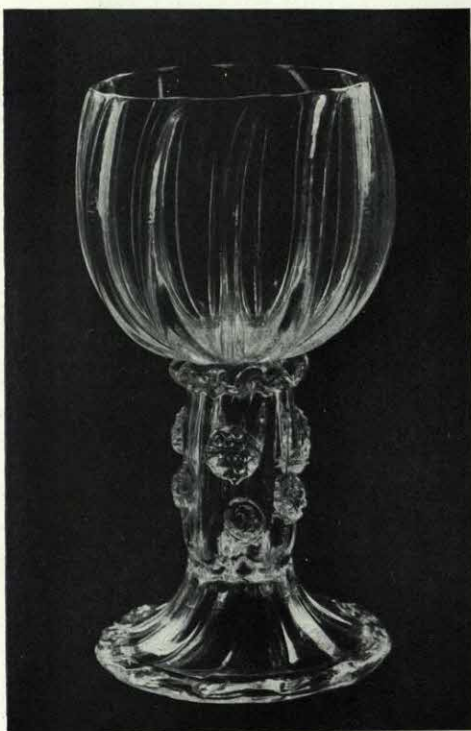
DERBY PORCELAIN GROUPS, "THREE GRACES DISTRESSING CUPID". MODELLED BY J. J. SPENGLER AND BASED ON AN ENGRAVING AFTER ANGELICA KAUFFMANN. LATE 18TH CENTURY. (a) Given by Mrs. James. H. 14 IN.



(a)



(b)



(c)



(d)

(a) GLASS GOBLET, PAINTED WITH THE ROYAL ARMS BY WILLIAM BEILBY OF NEWCASTLE. ENGLISH; ABOUT 1762. H. $4\frac{3}{4}$ IN. *Given by Her Majesty Queen Mary.* (b) CUT-GLASS BOWL WITH THE ARMS OF WINDE. ENGLISH; LATE 18TH CENTURY. H. $7\frac{3}{8}$ IN. *Walter Harding Bequest.* (c) GLASS GOBLET WITH THE SEAL OF GEORGE RAVENSCROFT. ENGLISH; ABOUT 1675. H. $6\frac{1}{2}$ IN. *Wilfred Buckley Collection.* (d) RHENISH GLASS ROEMER, ENGRAVED BY W. MOOLEYSER IN 1689. H. $11\frac{1}{4}$ IN. *Wilfred Buckley Collection.*

as well as a very complete series of enamelled glasses including two of the much-prized *Reichsadlerhumpen*. The Buckley Collection is in fact particularly strong in German glass of all kinds. There are examples of Kunckel's ruby glass, besides three specimens of the glasses painted (usually in black) by Johann Schaper of Nuremberg. The characteristically German art of wheel-engraved glass is represented by a series beginning with a small beaker, perhaps engraved at Nuremberg about the middle of the 17th century by a pupil of Casper Lehmann, Georg Schwanhardt. Besides signed Nuremberg glasses by Hermann Schwinger and Georg Friedrich Killinger there are a superb Potsdam beaker with a group of *putti* by Gottfried Spiller and many Silesian and Bohemian engraved glasses of the most elaborate and beautiful kinds.

English glass proper begins with the virtual invention of "glass of lead" by George Ravenscroft in 1673. There are in the collection two pieces (Plate 10c)—a dish and a goblet—which bear his seal, as well as a magnificent large helmet-shaped jug which may be attributed to him. Subsequent periods are represented by choice specimens of baluster-stemmed, air- and enamel-twist glasses, some bearing Jacobite and Williamite engraving. Several glasses with painting by the Beilby family of Newcastle upon Tyne include a particularly important decanter signed "*Beilby Jr. pinxit*" with the arms of Newcastle. Amongst a few specimens of English cut glass which conclude the series are a toddy-lifter and firing-glass with the initial of Augustus Frederick, Duke of Sussex (1801-43), and a fine dish or salver with a broadly conceived design in shallow cutting.

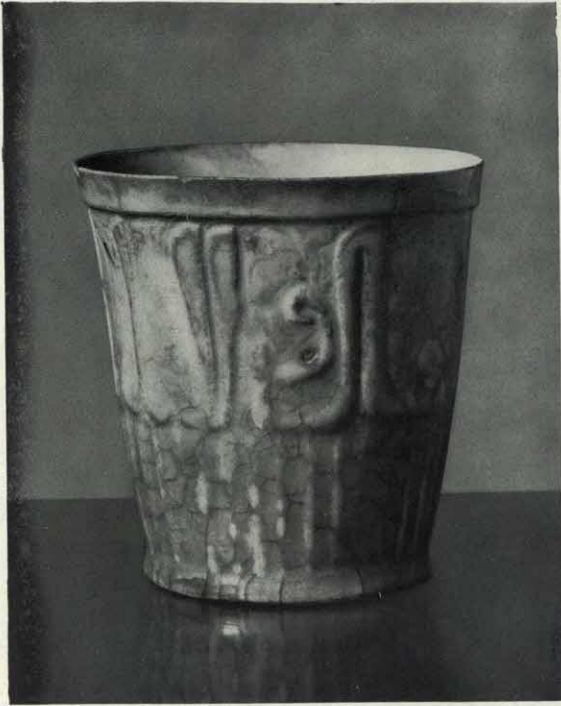
The later Dutch glasses are of interest chiefly for their decoration in diamond-point or wheel-engraving; the glasses themselves were in fact in many cases actually of ordinary English make. Two tall "flutes", of a metal still of Venetian character but of characteristic Dutch shape, bear diamond-engraved portraits of William III, Prince of Orange, and his arms. Beautiful flowing calligraphy and scrollwork were etched with a diamond as an amusement in his spare time by Willem van Heemskerk (1613-92), a cloth-manufacturer of Leyden, two of whose pieces (one of them signed) are in the collection. The Dutch wheel-engraving has less character, but one artist of particular accomplishment, Jacob Sang, added his signature to elaborately decorated glasses of which two are here included. Wilfred Buckley made an especially close study of the glasses with designs delicately stipple-engraved with a diamond, and prepared monographs on the work of several of the artists. His collection included a remarkable assemblage of masterpieces of this charming miniature art, with signed works of Frans Greenwood, Aart Schouman, G. H. Hoolaart, J. van den Blijk and Jan Stam, besides four or five unsigned examples by D. Wolff, who was in some ways the most skilful of them all.

Other important accessions to the glass collection were received during the year. H.M. Queen Mary presented a number of specimens from her collection, including a fine engraved Silesian goblet and cover, a giant glass (Plate 10a) magnificently painted with the Royal Arms by William Beilby, and an interesting glass dated 1821, made for the Coronation of George IV, and bearing an engraved figure of Henry Dymoke, the King's Champion.

A documentary piece of blue Bristol glass was presented by Mr. John Leopold Brodie in memory of Eleanor T. Brodie. It is a finger-bowl with gilt key-fret border, inscribed beneath in gold, "I. Jacobs Bristol"; this is the mark of Isaac Jacobs, a Bristol glass-maker of the end of the 18th century.

Important English or Irish cut glass was received from the Walter Harding Collection, as a gift from his executors in accordance with his wishes. The specimens were selected from the large collection formed by Mr. Harding, and include a bowl (Plate 10b) with shallow cutting of facets and the arms of Winde, a tea-caddy with silver top of about 1775, and a beautiful cruet with silver mounts and stand of about 1790. These are as likely to be English as Irish, and there are indeed no certain criteria in many cases. But two large bowls with high foot, one boat-shaped, the other with turned-over edge, are of types generally accepted as Irish work of the late 18th or early part of the 19th century, while two salvers decorated with simple cutting show this branch of English glass at its best. Perhaps the most remarkable piece is a giant bowl, 26 in. high, of late 18th century date, with bold cutting of circles and fluting, on a contemporary lead plinth. A mirror was also included in the gift, of a kind known to have been made in Ireland in the early part of the 19th century, with a border of faceted pieces of glass alternately pale blue and white.

Last in this record of a remarkable year is a chandelier from Wroxton Abbey, Oxfordshire (Plate 6), bought out of the funds of the Bryan Bequest, of a kind long recognised as a desirable addition to the Museum Collection. It is of Regency date, formed of a multitude of cut glass drops, giving an effect of soft brilliancy when lit up. It is exhibited with the English furniture of the period in the Octagon Court, where arrangements have been made for it to be seen with interior lighting.



(a)



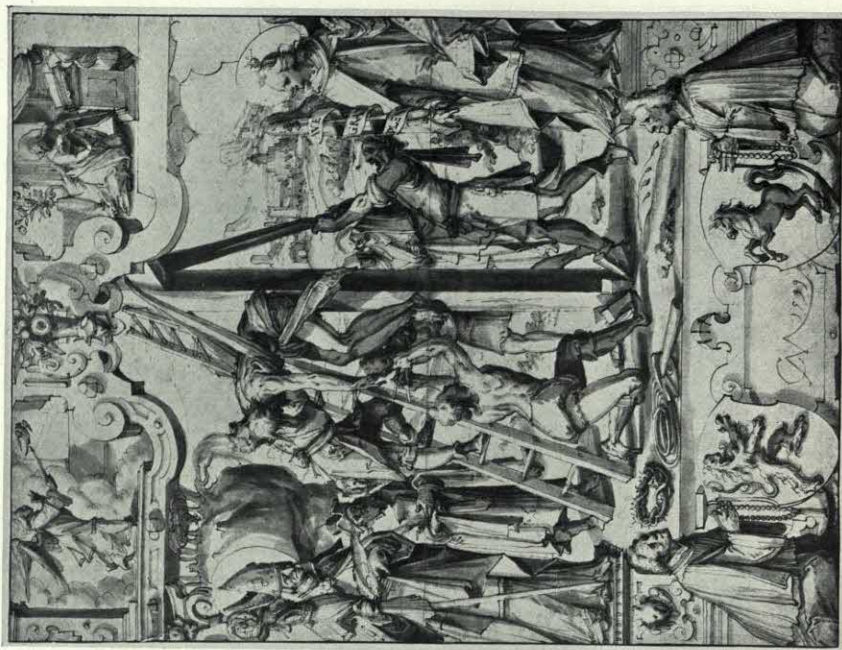
(b)

(a) TRANSLUCENT EARTHENWARE CUP. PERSIAN; 12TH-13TH CENTURY. H. $4\frac{3}{8}$ IN. (b) GLASS BOWL. CHINESE; POSSIBLY HAN DYNASTY (206 B.C.-A.D. 220). H. $6\frac{7}{8}$ IN. *Wilfred Buckley Collection.*



(a)

(a) MADONNA AND CHILD. DRAWING BY BACCIO BANDINELLI (1493-1560). $9\frac{5}{8} \times 6$ IN. (b) THE DEPOSITION. DRAWING FOR STAINED GLASS BY CHRISTOPH MAURER (1558-1614). $15\frac{1}{16} \times 13\frac{1}{4}$ IN. Given by the National Art-Collections Fund.



(b)

DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

ETCHINGS, LITHOGRAPHS AND WOODCUTS OF THE MODERN FRENCH
SCHOOL

To the magnificent collection of lithographs by Matisse presented last year, the Department has added fifteen prints by nine French, or at all events Parisian, artists. The purchase includes work by Marie Laurencin, André Lhote, Galanis, Laprade, Aristide Maillol, Derain, Despiu, Othon Friesz and Giorgio de Chirico. If we add these to the Matisse lithographs already mentioned and the scattered examples of the work of Picasso, Gaudier-Brzeska, Laboureur, etc., already in the Museum, it is clear that the Department may now fairly be said to possess a representative collection of French post-war graphic art.

Of the prints recently acquired it is probable that preference will go to the lithographs and woodcuts by Maillol (Plate 14*b*) and Marie Laurencin. It is hard to imagine two more dissimilar artists, who yet contrive to embody in their work characteristics which could only be French. Maillol must be one of the few artists alive who have the talent and the natural sense of tradition enabling them to work in the grand style. Most artists have good taste nowadays, and many are witty, but artists who have the strength and the talent to be unaffectedly noble are few indeed. In a multitude of artists who clamour or persuade, often with charm and erudition, Maillol is alone in being able to impose by virtue of an artistic tradition founded when art was something more than a matter of hectic personal expression.

Marie Laurencin would seem to possess few of the noble qualities which we attribute to Maillol; yet she has one merit, if she had no more, that would distinguish her in any company; being a woman she paints like a woman, and moreover like a Frenchwoman; she is charming, sophisticated and mistress of herself—looking at her work we are reminded of Baudelaire's devastating comparison between the "matrone rustique, répugnante de santé et de vertu," and, "the other", "une de ces beautés qui oppriment et dominent le souvenir, unissant à son charme profond et originel toute l'éloquence de la toilette, maîtresse de sa démarche, consciente et reine d'elle-même". Such a description implies the knowledge of one's limitations no less than one's capacities, yet if there are few artists who know their limitations more clearly than Marie Laurencin, there are few who achieve such excellence within them.

The lithograph by Giorgio de Chirico is an excellent example of what has today become one of the most fruitful sources of artistic invention—the evocation of images half-buried in time and convention, yet so much a part of us that when we are shown them in a new and strange context we are no less startled than we would be on seeing a friend familiar to us for years in one setting, suddenly translated to another. In all art allusion to personal experience plays some part, yet a fair criticism of the work of de Chirico and some of his contemporaries is that the field of association is too narrow; it is necessary to be a very cultured person to appreciate such very cultured allusions. He has none the less had a very considerable influence on modern painters, from those who are striving to inaugurate a new Classicism to those who are frankly *Surréaliste*, and his work, with that of the other artists above mentioned, should prove a valuable addition to the National Collections.

A DRAWING BY BACCIO BANDINELLI

The collections were enriched during 1936 by the acquisition of a drawing (Plate 12a) by Baccio Bandinelli (1488–1560). This represents the Virgin and Child and is directly copied from a considerably earlier relief of the same subject by Desiderio da Settignano (A.84–1927; *Catalogue of Italian Sculpture*, p. 42, Pl. 26a) in the Department of Architecture and Sculpture.

The Museum possesses only one drawing by Bandinelli which has any great intrinsic importance: a cave with the skeleton of a gigantic animal and human figures. The various other studies in the Museum show him in a less favourable light.

This particular drawing when in the Heseltine Collection, from which it passed to that of Mr. Henry Oppenheimer, was attributed to Donatello. Dr. von Bode and Dr. Strzygowski, in discussing the marble relief of the Madonna of the Steps at the Casa Buonarrotti, ascribed it to Michael Angelo, and Dr. Wölflin to a pupil of Bandinelli. Other similar drawings exist in the Uffizi and in the Louvre, where figures of attendant angels have been introduced on each side of the Virgin and Child. The relief by Desiderio, from which the drawing is copied, must have enjoyed a wide celebrity, for the British Museum possesses a study by Leonardo da Vinci, unmistakably indebted to the same composition, which he subsequently employed for the Benois Madonna at the Hermitage. The drawing was reproduced by the Vasari Society in *Reproductions of Drawings*, second series, part V, 1924 (No. 4).

A DRAWING FOR SWISS GLASS-PAINTING

The peak of attainment in Swiss glass-painting was reached in the first half of the 16th century, when both Basle and Zurich were important centres of

development. Throughout the century, however, the Swiss patronised domestic glass with much enthusiasm, and the traditions persist to this day.

Christoph (1558–1614) and Josias Maurer or Murer (1564–1630) belong to a period when the patronage of glass-painting in Switzerland was considerably extended; also the designer was frequently not a glass-painter and was, like Christoph himself, often a highly competent draughtsman who preferred to let the glazier do what he could with his elaborate designs. The glazier usually managed very well, proceeding quickly enough to the handling of vitreous enamels, effects of flashing, and the arbitrary use of leads.

Henry Oppenheimer formed his collection at a time when 16th century stained-glass designs began to be in greater demand and the Museum possesses some interesting 19th century reproductions which help to bear witness to this. The drawing (Plate 12*b*) from his collection, given in 1936 by the National Art-Collections Fund, represents the Descent from the Cross, with St. Ulrich and the Archangel Gabriel attending, and two kneeling donors with coats of arms. It is signed C M (monogram) and dated 1599, and is therefore the latest dated example of this artist's work which the Museum possesses. One of these three (a shield and crest of Von Reinach against an architectural background; signed and dated 1586) undoubtedly bears out more clearly Christoph Murer's brilliant and nervous drawing. Where heraldic ornament occurs he seems to have been able to put down at once the most intricate designs without pause or eventual alteration. This drawing is only fragmentary, however, whereas the Oppenheimer acquisition is complete and is elaborate not only in decorative detail but in recession and balance. The figures behind the Cross, and in fact the whole right-hand side is the less convincing part of the design, which remains, nevertheless, the most ambitious effort of the Zurich master in the National Collections.

THE ART OF THE THEATRE

The collection of theatrical material in the Department was notably enriched during the year by the acquisition of several important drawings. The most striking of these, perhaps, was a design (Plate 13*a*) from the Henry Oppenheimer Collection, previously attributed to Vasari. It represents the costumes of two female performers in a theatrical entertainment at the end of the 16th century and is now identified as being closely connected with the Florentine Intermezzi of 1589 (performances for which the Museum already possesses four striking scenic designs) and can therefore be attributed with some confidence to Bernardo Buontalenti delle Girandole, architect to the Grand Dukes of Tuscany. The drawing, which was presented by the National Art-Collections Fund, is in a strikingly good state of preservation, the original water-

colour having apparently faded hardly at all, and is an important document in the history of theatrical costume. The handwriting of the old ascription to Giorgio d'Arezzo (i.e. Vasari) has been identified by Mr. C. F. Bell as that of the Milanese collector, Padre Sebastiano Resta (1635-1714), and he attributed the drawing itself to Buontalenti on the evidence of a set of similar drawings preserved in the Uffizi, of which one is signed by his hand.

Closely connected with the School of Buontalenti is the important acquisition of twenty designs for costumes in an opera or ballet, mounted in a volume bound in vellum, stamped in gold with the Royal Arms of France. These drawings, which were formerly in the possession of Sir Henry Bunbury, are probably Franco-Florentine in origin and belong to the closing years of the 16th century. They represent for the most part allegorical figures, such as Hercules, Daedalus, Semele, Thetis, etc., in an opera or *pièce à madrigaux* as yet unidentified, and the type of costume worn by the figures must have had an enormous influence on the baroque theatre of the next century. In this connection it is interesting to note that some of the costumes are those of dancing girls, the presence of women being known to be rare on most European stages until the second half of the 17th century.

Another volume of great interest acquired during the year contains forty-five designs for theatrical figures. These are French in origin and may be dated with some certainty about the middle of the 17th century. They are by various hands, some bearing a close resemblance to the early work of Berain. If they are from the hand of the master himself they are of great importance as showing how dependent he was in his early work on the traditions of stage costuming which had already been established at the French Court. Some of the drawings, which are highly coloured, are by a less competent hand and represent elaborate allegorical costumes of, perhaps, somewhat later date. The most pleasing drawing in the book (Plate 13*b*) represents a young man in pseudo-Roman costume, who may be none other than the young Louis XIV himself. From the age of the figure this would date the drawing at about 1655; it is therefore probably too early for Berain. It is highly finished in water-colour and gold. The best drawing in the book (Plate 13*c*) is also the most easy to identify. It shows one of the lictors in the famous Carrousel of Louis XIV (1662) and bears a close resemblance to the figures engraved by F. Chauveau for his commemorative volume. The colouring is however quite different from that in the illuminated edition of Chauveau's book to be found in the Albertina Library in Vienna, which is reproduced in Gregor's *Monumenta Scenica*. Mariette, in his *Abécédario*, declares that Henri Gissey (died 1673, aged 65) designed the costumes for the Carrousel. The present drawing may therefore be either the original design by Gissey or a



(a)

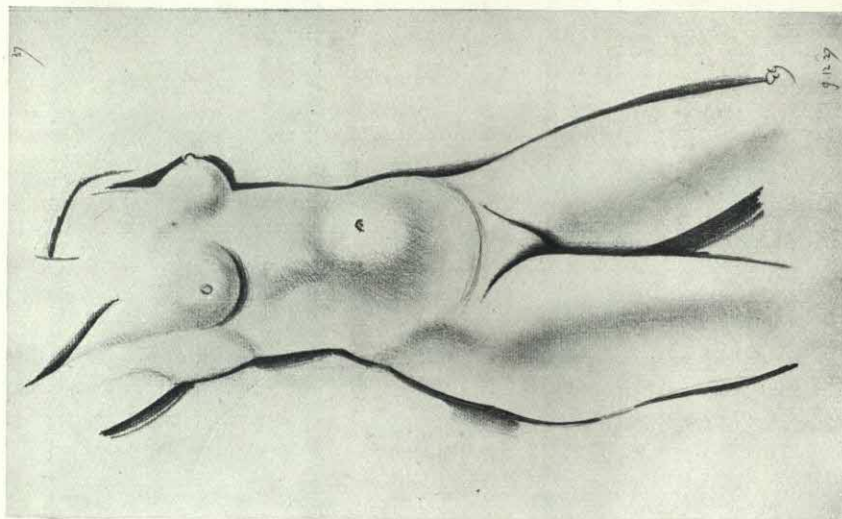


(b)



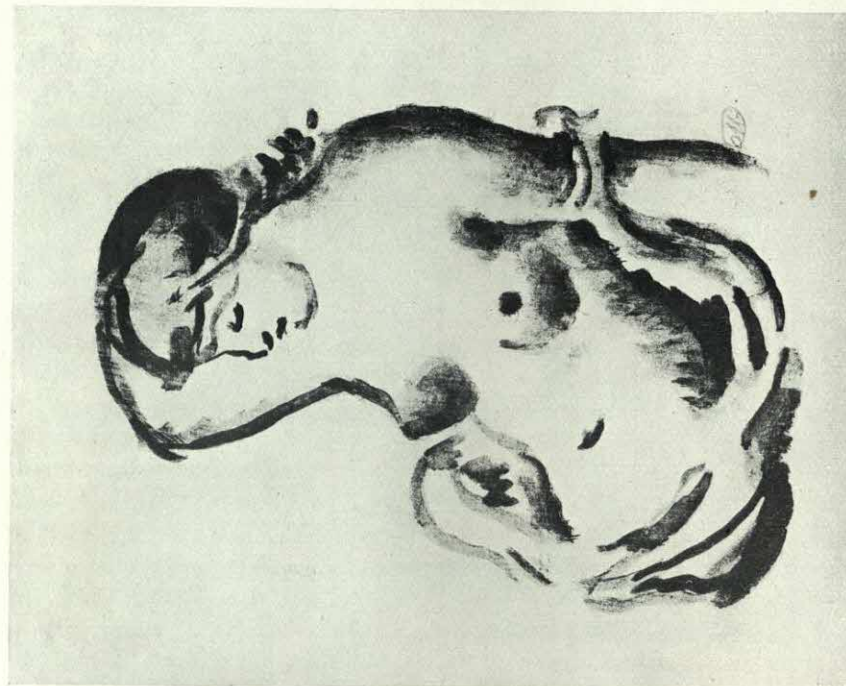
(c)

(a) DESIGN FOR THE FLORENTINE "INTERMEZZI" OF 1589. WATER-COLOUR BY BERNARDO BUONTALENTI (1536-1608). $10\frac{3}{8} \times 11\frac{1}{8}$ IN. *Given by the National Art-Collections Fund.* (b) LOUIS XIV IN BALLET COSTUME. WATER-COLOUR, ABOUT 1650. ARTIST UNKNOWN. $8\frac{7}{8} \times 5\frac{1}{8}$ IN. (c) LICTOR FROM THE CARROUSEL OF 1662. WATER-COLOUR DRAWING BY HENRI GISSEY (c. 1605-73). 9×4 IN.



(a)

PENCIL DRAWING BY ERIC GILL. 11×7 IN. GIVEN BY THE NATIONAL ART-COLLECTIONS FUND.



(b)

LITHOGRAPH BY ARISTIDE MAILLOL. $7\frac{3}{8} \times 5\frac{1}{8}$ IN. GIVEN BY THE NATIONAL ART-COLLECTIONS FUND.

drawing made by F. Chauveau—perhaps for his engravings. The last twenty drawings in the book show the various positions and attitudes of a Ballet of Savages. The drawings, which are in pencil, are extremely carefully done and allow the spectator to reconstruct every figure of the ballet, which bears an interesting resemblance to some of the feats of modern acrobats.

Another important addition of a later date which must be mentioned was by the purchase of a design by Alexandre Benois for *Le Pavillon d'Armide*, produced at the Théâtre Marie, St. Petersburg, in November 1907. It is the first version of his design for the costume of Nijinsky as Armide's favourite slave, important as the first appearance of the greatest of recent dancers in Russian Ballet.

DRAWINGS AND WOOD-ENGRAVINGS BY ERIC GILL

Through the National Art-Collections Fund the Museum acquired during 1936 several interesting examples of Eric Gill's work in various fields: a book (the paper water-marked 1814 and the binding contemporary) filled with thirty-nine life studies made during 1927; and various book-plates, emblems, chapter headings (including those to Virgil's *Eclogues* 1927) and lettering exemplars. The Museum also acquired sketches and proofs for illustrations to *Hamlet* (1930), and proofs of illustrations for the Golden Cockerell edition of the *Gospels* (1931).

The life studies (Plate 14a), done in pencil with occasional sanguine, are a significant addition to the few Gill drawings in the Museum; they also provide illustration to his printed opinions. "Drawing from the life" (writes Mr. Gill) "from the living model, whether naked or clothed, is seldom regarded as an end in itself. It is generally thought of as a means to other things—to the production of paintings or sculptures. This is a great pity. I can imagine no more attractive trade.

"But artists don't really take the thing seriously as an art standing by its own merit. They call the things 'studies', 'sketches', 'notes'. They never really finish them and in art schools they are not even taught to *draw*. They are only taught to get somehow down on paper or canvas smudgy or scribbly imitations of the light and shade observable on the model. That a pencil or chalk or brush is a thing which of its nature makes a line if you pull it along is somehow forgotten."

There can be no doubt of the pleasure which Eric Gill finds, and is able to convey, in his drawings from the nude. They are all done *con amore* with a delight in delicate curves and the modelling of surfaces subtly conveyed with an astonishing economy of colour. Yet although his drawings are, so to

say, complete in themselves, they none the less bear strong evidence of his long practice as a sculptor and as a wood-engraver.

The close relationship between his drawing and his engraving is well illustrated by the series of sketches, preliminary designs and proofs for *Hamlet*, which together form a most instructive series extremely useful to the student.

The elaborated initials for the *Gospels* constitute Eric Gill's most ambitious combination of wood-engraving and lettering. As in most of his work, the realisation of movement is avoided. It is symbolised in a manner most suitable for wood-engravings incorporated in a text, for here the lateral relationship of illustration to lettering is immediate and obvious.

Mr. Gill has the penchant of one with an architectural training for rectilinear symmetry, and this is clearly apparent in the Adoration of the Shepherds in *St. Luke*, where also his personal wit and symbolism are most effective. In the same Gospel a fine entombment occurs, one of the best in the series.

In *St. John's Gospel*, the chapter-heading showing Christ and the Adulteress is an example of a similar symmetrical effect characteristic of the work of a master of lettering, and habitual in that of Eric Gill. In this field alone he can give us most of the experience of his period. This is borne out by the remaining book of proofs of various kinds, alphabets, title-pages and initials, including those to Virgil's *Eclogues*.

The advantage of possessing the proofs of Gill's wood-engravings for book production is that they retain much of the technical scaffolding and show clearly how the cutting took place. The black surrounds often remain, and this implies aesthetic advantages. In the Gospel proofs, for instance, a great many justifiable effects are preserved, which are absent in the final stage, and give the whole series a spontaneous vitality of which something is lost in the printed text. Sometimes an illustration such as the symbolic figure on the title-page for *St. Matthew* is even better when framed in its black surround than when all this has been cleared away as in the published reproduction. Obviously, however, what is designed to occupy a place in a printed page cannot afford to be too black.

The whole series forms an invaluable material for the study of book-production.

DEPARTMENT OF PAINTINGS

THE work of the Department of Paintings during the latter half of 1936 was overshadowed by the protracted and fatal illness of the Keeper, Mr. Basil Long, who died on 5th January, 1937.

Mr. Long entered the Victoria and Albert Museum as an Assistant thirty years ago in 1906. From 1914 onwards he was in charge of the Department of Paintings under Mr. Martin Hardie, whom he succeeded in December 1935 as Keeper both of this Department and of the Department of Engraving, Illustration and Design. Though of a singularly quiet and retiring disposition, he was known to many connoisseurs and collectors as an authority on early English water-colours and more particularly as the greatest European expert with regard to miniatures; the extent and importance of the Museum collection of miniatures are largely due to his fostering care, and his monumental work on *British Miniaturists*, published in 1929, is not likely to be superseded as a work of reference for many years to come.

A great part of his public service consisted in examining drawings and miniatures brought to the Museum by visitors, and he never failed to give to all of them, the humblest and most ignorant enquirer or the wealthy connoisseur, the same courteous and unremitting attention. Scrupulous and conscientious to a degree, devoted to his work, and self-sacrificing in his sense of duty, he may fairly be claimed as a supporter of the highest and best traditions of the Civil Service.

MINIATURES

No miniatures comparable in importance with those purchased at the Pierpont Morgan Sale in 1935 were acquired during this year. Mr. Hugh Cobb gave, however, an excellent and typical portrait drawing of Mr. Tomkinson by John Smart; and the residuary legatees of the late Mrs. K. E. Barnes presented three interesting miniatures of Youths of the Busby Family by the hitherto unidentified artist J. Fruman. The signature on the back of the portrait of Charles Augustus Busby shows that Fruman, who, to judge from his unusual name and somewhat outlandish style, may possibly have been of foreign origin, was working in London in 1807. The large unfinished miniature-sketch of William Henry Ebenezer Pattison (1801-32) by Frederick Cruickshank (1800-68), which was purchased from the funds of the R. H. Stephenson Bequest, is a memorial of a curious and pathetic story which may be related in the words of the *Essex Independent* for October 1832:

"It is our painful duty this week to announce the melancholy death of W. H. Pattison, jun., Esq., and of Mrs. Pattison, to whom he had been recently united. Mr. Pattison, who was the eldest son of W. H. Pattison, Esq., of Witham, in this county, had been educated for the bar, and having entered on his professional duties, and chosen the Home Circuit; was a young man of very considerable promise, and by the urbanity and kindness of his manners, was very much esteemed by all who knew him. On their marriage, which took place about six weeks since, Mr. and Mrs. Pattison went to the Continent, and were, on Thursday fortnight, the 20th ult. amongst the Pyrennees, in the South of France, near a place called Cauterets. At this part of the mountains is a very small lake, not bigger than a large pond, formed of the melting snow, but very pellucid and deep; which, for its great beauty, is generally visited and crossed by the tourist. About five weeks since, the waterman who kept a boat upon the lake died, and as Mr. and Mrs. Pattison wished not to lose the opportunity of crossing, they were induced to trust themselves alone in the boat. Owing to the great clearness of the water, Mr. Pattison is supposed to have been mistaken as to its depth, and thinking he could easily reach the bottom, thrust the oar into the water to push the boat along; not touching the bottom as he expected to do, he over-balanced himself and fell head foremost into the lake. As he was falling Mrs. Pattison was seen to seize hold of his coat, and in doing so, was drawn into the water with him. Mr. Pattison never rose again, but his wife, buoyed up by her clothes, was discovered twice on the surface of the water, after which she again sank. This awful catastrophe was plainly seen by many of the peasantry in the vicinity, but there does not appear to have been any exertion used to save them, owing, it is supposed, to a fear of the extreme coldness of the water, it being on the Northern side of one of the mountains, quite impenetrable to the sun's rays. After some time the body of Mrs. Pattison was taken out, but that of her husband was not found when the last accounts came away. There being one English gentleman within a few miles of the place who had known Mrs. Pattison before her marriage, he immediately on hearing of the sad accident sent off an express to London, and the mournful intelligence reached Witham late on Monday night. These are all the particulars we have been able to collect upon this very affecting dispensation of Divine Providence, which affords another confirmation of the truth, that 'in the midst of life we are in death'."

That Cruickshank afterwards painted finished miniatures of both husband and wife is shown from the following letter addressed to Jacob H. Pattison, a relative of the unfortunate young man:



PASTEL OF A LADY. ATTRIBUTED TO W. HOARE, R.A. $24\frac{1}{2} \times 18\frac{1}{4}$ IN. *Bequeathed by Sir Herbert Mitchell, K.C.V.O.*



(a)



(b)

(a) "ENGLISH RIVER SCENE", WATER-COLOUR BY P. DE WINT. $9\frac{3}{8} \times 16\frac{1}{16}$ IN. *Given in memory of Alexander Allan Paton, C.B., by his sister Mary Paton.* (b) CHINESE PAINTING ON GLASS. $45\frac{5}{8} \times 75\frac{1}{2}$ IN. *Bequeathed by Amyand John Hall.*

"34 Great Marlborough St.

"March 18th [1833]

"Dear Sir,

"By six o'Clock tomorrow evening, the miniatures will be at the Coach Office for Witham. I had them laid ready, with packing box prepared, on Saturday, when Mr. Thomas called, and suggested an opinion on Mrs. Pattisson's likeness, which occasioned some little more touching— The weather is so black the light so bad I cannot work at all to-day.

"I am, dear Sir,

"Yours truly etc.,

(Sgd.) "F. CRUICKSHANK."

SILHOUETTES

Mrs. Alec Tweedie presented for exhibition in the newly opened Octagon Court a silhouette group entitled "A Birthday Party" (Plate 17). It is a work of exceptional charm and interest by F. Torond (1743?-1812), a silhouettist of whom little is known. He worked first at Bath and later in London. It is said that he was of Huguenot descent and that Torond was a trade name. Examples of his skill exist in several private collections, including those of Mr. Osbert Sitwell and Mrs. Nevill Jackson. "A Birthday Party", which is painted and not cut, shows an elderly gentleman receiving two ladies who bring him presents of fruit and flowers. The chairs on which they sit are of Hepplewhite type but their pattern was probably Torond's own invention and is repeated in the example belonging to Mr. Sitwell. The silhouette is in its original black and gold frame and bears the artist's trade label worded as follows:

LIKENESSES

taken Singly or in Groupes
in the genteelest Taste, by

TOROND

No. 18, Wells Street, opposite
Margaret Street
drawing and painting taught
at home and abroad
as usual.

The silhouette was formerly the property of Richard Whiteing, the novelist, and measures 16 $\frac{3}{8}$ in. by 20 $\frac{3}{16}$ in. and dates from about 1785. A leading

article in *The Times* (13th March, 1936) was devoted to a description of this work.

CHINESE GLASS PAINTINGS

The Department acquired by bequest from Amyand John Hall, barrister-at-law, two very remarkable paintings on glass (Plate 16*b*). They were painted in China for an Englishman, Richard Hall (1764-1834), who resided in that country from 1785 to 1803. They are probably the largest existing specimens of their kind.

The pictures, each of which measures 46 $\frac{5}{8}$ in. high by 76 $\frac{1}{2}$ in. wide, represent respectively an Emperor enthroned amid his court on a terrace with a walled palace and snow-covered landscape in the background, and an Empress enthroned and surrounded by her ladies on a terrace beside a lake and pavilions.

There is some difference of opinion about the identity of the persons and scenes represented, and the precise date and authorship of the pictures. It seems possible, however, that the painter may have been a European working in China or, more probably, a Chinese under European influence. The recent exhibition of Chinese Art at the Royal Academy included a curious painting, "Kazak Kirghis envoys presenting horses to the Emperor Ch'ien Lung", by the Jesuit missionary, Giuseppe Castiglione (1688-1766). It has been suggested that the pictures just acquired by the Victoria and Albert Museum may have been painted by a pupil of Castiglione or someone working in his tradition.

With the further question of the date of the work is bound up the problem of the subjects. The Emperor Ch'ien Lung came to the throne in 1736, when he was about twenty-six years of age. He abdicated in 1795 and died three years later at the age of eighty-eight. He was therefore seventy-five years old when Richard Hall went to China in 1785. The Emperor represented in the picture is a man of about forty-five: if he is Ch'ien Lung the picture cannot well have been painted later than 1755. But there is apparently a tradition in Richard Hall's family that these pictures were painted expressly for him, one account even stating that shortly after his retirement in 1803 he sent to China, to a mandarin friend of his, these two large glass plates to be painted respectively with the pictures of the Emperor and Empress—presumably Chia Ch'ing, who reigned from 1796 to 1821, and his wife. It would therefore seem that, although some authorities have been inclined to see in these pictures the portraits of Ch'ien Lung and a consort, they more probably represent Ch'ien Lung's son and successor, Chia Ch'ing, and one of his consorts. The date of the pictures would, in this case, be either towards the end of the 18th century or, according to the family tradition already referred to, between about 1803 and 1805.

The landscape background in the winter scene is thought to represent the old Summer Palace (Yüan-Ming-Yuan), which was destroyed in 1860, the snow-covered hill being the Wan Shou Shan, now within the grounds of the New Summer Palace.

The background of the summer scene probably depicts a view west of the Wan Shou Shan. Although the original buildings no longer exist, the present ones are largely a reproduction of the old ones, and the bridge and pavilion in the picture much resemble the reconstructed building.

The carved gilt frames are inset with panels of glass with black and gold decoration, in the so-called *églomisé* manner. They are English work of the early years of the 19th century.

An interesting account of Richard Hall is given in *The Annals of an Indian Family* by Major-General Edward Cherry (privately printed, 1898). Through the influence of his father he became in 1785, at the age of 21, the East India Company's chief supercargo in China, with a salary of £10,000 a year in addition to a residence and an allowance for entertaining. He held this appointment for eighteen years, and after his retirement he married Mary Stretell Edridge (d. 1849) and purchased the estate of Copped Hall, Totteridge, Herts, and a house in Portland Place. Mr. Hall was subsequently invited by the Directors of the East India Company to return to China for one year to reorganise the Company's affairs there, but he refused, although the salary offered him was £30,000 and his expenses. It may be mentioned that Mr. H. Clifford Smith, until recently Deputy-Keeper of the Department of Woodwork in the Museum, is a great-grandson of Richard Hall.

WATER-COLOURS

Six water-colours from the Page Draper Collection were bequeathed by Mrs. Frances Draper. The drawings are by David Cox, John Martin, J. J. Jenkins, J. F. Tayler, Arthur Rackham and R. W. Allan.

Among the six water-colours given by Miss Mary Paton in memory of her brother the late Mr. Alexander Allan Paton, C.B., is a remarkable drawing "An English River Scene" by Peter De Wint (Plate 16a). In spite of its comparatively small dimensions and some fading of colour this work strikingly conveys that impression of breadth and serenity so characteristic of De Wint's achievements in English landscape painting. The other drawings in Miss Paton's gift include typical works by David Cox, John Sell Cotman, T. M. Richardson, jun., and Albert Goodwin, but perhaps the most interesting of them is a relatively early drawing of Dolgelly, North Wales, by John Varley, signed and dated 1811, when the artist was thirty-three years of age.

PASTEL

A handsome pastel "Portrait of a Lady" (Plate 15) dating from about 1750, with a contemporary frame of carved and gilt wood, was bequeathed by Sir Herbert Mitchell. Except for the work of John Russell, 18th century English pastels are not extensively represented in the Museum Collection. The addition of this striking example, which has been attributed to William Hoare, R.A. (1706-92), is therefore all the more welcome.

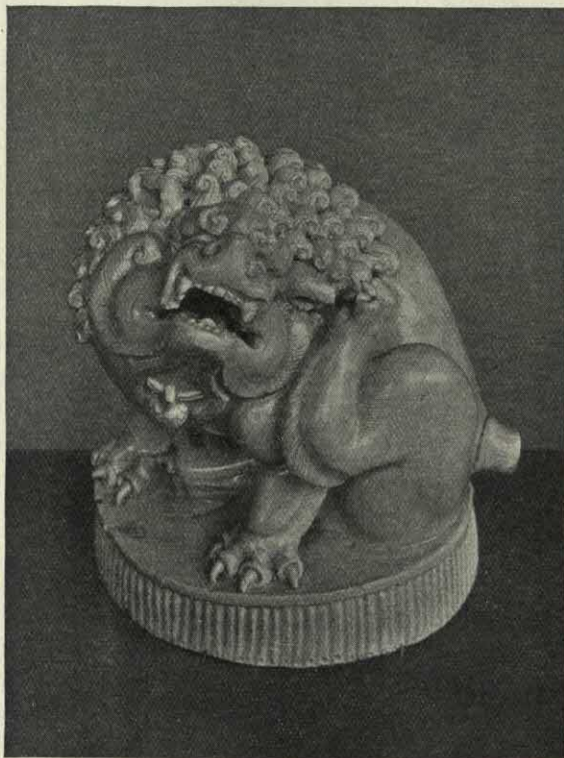
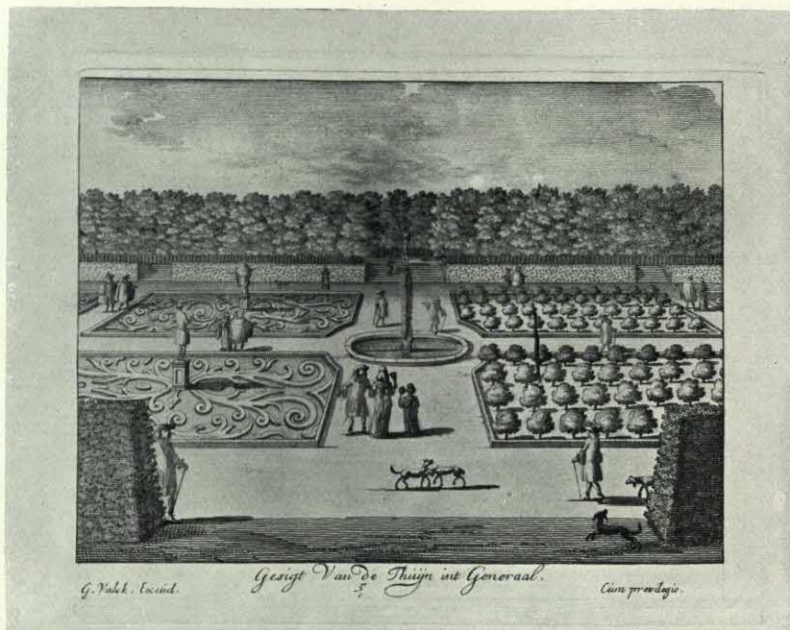


Fig. 3 (see page 10)



"A BIRTHDAY PARTY", SILHOUETTE BY TOROND. $16\frac{3}{4} \times 10\frac{3}{16}$ IN. Given by Mrs. Alec Tweedie.



(a)



(b)

(a) COLOURED ETCHING FROM: VALCK, G. "VEUES ET PERSPECTIVES DE SOESDYCK." AMSTERDAM, 1695. (b) PAGE FROM MANUSCRIPT WRITING BOOK. PROBABLY BY J. NEUDÖRFFER THE ELDER. 1561.

LIBRARY

CHILDREN'S BOOKS

THE collection of children's books was increased by a substantial and important gift of 101 books from H.M. Queen Mary. Many of these books had belonged to Her Majesty herself in her childhood, and others to the Duchess of Teck, King Edward VII, King George V, the Duke of Clarence and other members of the Royal Family. Quite apart from their interesting associations, many of the books are excellent examples of the various illustrative processes of the periods into which they fall, and reflect the relatively high quality of German draughtsmanship and colour-work in the middle of the 19th century.

A contemporary wooden case, with a sliding front bearing a coloured representation of a bureau, containing nineteen children's books published by John Marshall in about 1800, was given by Mrs. Agnes Mould, and Miss Helen Enthoven presented fourteen miniature books.

A TYPE-SPECIMEN BOOK

The Library was fortunate to receive as a gift from the Friends of the National Libraries the very rare 1745 type-specimen book¹ of Nicolas Gando, the well-known Parisian type-founder. There has been during the past decade a marked revival of interest in typography so that the type-specimen books of the well-known type-founders, which constitute such important material for the history of printing, are valuable acquisitions in a library which attempts to chronicle and to illustrate the growth of this art.

It was in the 18th century, and especially in France, that these books not only increased in number but also became works of art in themselves, reaching their zenith in the typographic works of Fournier le jeune. Fournier's most energetic rival was Nicolas Gando, who started a foundry in Geneva which he exchanged in 1736 for that of his uncle J. C. Gando, who had been invited to Paris earlier in the century by Philippe Grandjean. Gando later devoted himself to the printing of music and on this subject entered into a violent controversy with Fournier by whom he was, not unjustly, accused of plagiarism. In 1758 he acquired the foundry of Claude Lamesle, who continued his craft at Avignon.

The first specimen-book issued by Gando in 1745 consisting of two parts, in this instance bound together, is of great rarity, neither the British Museum

¹*Épreuve des caractères de la fonderie de Nicolas Gando. Paris, 1745. Recueil d'ornemens . . . de N. Gando, Paris, 1745 [2 parts in 1].*

nor the St. Bride's Institute possessing copies. The faces as a whole still preserve the "old-face" character, and while Gando probably produced this book in imitation of Fournier's *Modèles des caractères* (1742) there is little evidence that he had as yet conformed with the new standard of taste introduced by the Imprimerie Royale. In the book of ornaments, however, Gando like Fournier dispenses almost entirely with traditional arabesque units and displays festive rococo headpieces, initials, and cul-de-lampes. But in all his imitations he lacks Fournier's lightness of touch, and it may well be that the two ponderous temple porticoes made from type-ornaments were his heavy-handed attempt to surpass the charming little altarpiece in his rival's *Caractères de l'imprimerie* (1742).

Gando's types are now in the possession of the Enschedé foundry at Haarlem after having been sold as scrap metal by Theodore Simon Gando, who established a foundry at Brussels in 1818.

MANUSCRIPTS

The collection of manuscripts relating to art-history received an addition of the greatest importance in eighteen ledgers, stock books, etc., from the firm of dealers in pictures by old masters founded by John Smith (1781-1855). This valuable material covering the period 1812-1908¹ was presented by Mr. W. Roberts, who added to his gift several other manuscripts, chiefly by John Smith, including an interesting travel diary for the year 1835 and other note-books containing the raw material for his well-known *Catalogue Raisonné*².

Mr. Roberts himself has indicated in an article in *The Times*³ the importance of the firm's books for a study of the art-history of the 19th century, which was a period during which many great collections were being formed and almost every collector on the grand scale, with the notable exception of the Marquess of Hertford, is found to have been a client of the Smiths. Transactions relating to several pictures now in the National Gallery (notably Raphael's *St. Catherine of Alexandria*, which had been sold by Smith to William Beckford in 1824, and Rubens' *Suzanne Fourment*) are recorded in these ledgers and Mr. Roberts justly claims that these office books will be found quite as interesting and, in a different way, as important as the Vertue papers now being edited by the Walpole Society.

A further gift of 163 bills for haberdashery, tailoring, etc., supplied to the Russell family during the second half of the 17th century was presented by the Duke of Bedford, K.G., from the muniments at Woburn Abbey.

¹The day-book covering the period 26 March, 1821—July 1827 is wanting.

²SMITH, J.: *A Catalogue Raisonné of the Works of the most eminent Dutch, Flemish and French Painters*, 9 vols., 1829-42.

³15th December, 1936.

COLOUR-ENGRAVING

The earliest printers were not so wholly absorbed in the discovery of movable type as to neglect the decorative value of colour in book-illustrations. Apart from the fact that there is a natural instinct to apply colours by hand to impressions from woodcuts printed in black and white, the tradition of colour in mediaeval manuscripts was so strong that within a few years of the invention of printing the use of engraved wood-blocks for coloured initial letters is observed. But while the comparatively simple technique of colour-printing from wood-blocks and stencils is inherent in the history of the illustrated book, the application of colour to engraved metal plates presented far greater technical difficulties.

There are two methods of printing in colour. By the first the plate may be inked all over with the various colours, wiped clean, and one impression taken—the method used for intaglio plates; by the second a separate plate is used for each colour and the print receives a succession of impressions—the method adopted by the chiaroscurists of the 16th century. The former, and far more difficult method is now known to have been the technique used in an atelier at Amsterdam during the last years of the 17th century and represented in a unique book produced by Jan Teyler who claimed, probably with justification, to have invented the process. Two other books, not published by Teyler but undoubtedly illustrated by his experimental process, have now come to light, and one¹ (Plate 18a)—a collection of views of the palace of Soestdijk engraved by Gerard Valck—has been purchased. The brightness and number of the colours used are in marked contrast to the sombre tints of the chiaroscurists and the pleasant effect of clarity and brilliance indicates a high degree of technical accomplishment. It is perhaps significant that less than ten years after this book appeared J. C. Le Blon came to Amsterdam and there anticipated in his coloured engravings the modern photographic three-colour process.

The history of engraving is also in part the subject of another rare work entitled *Academia Italica, The Publick School of Drawing, or The Gentleman's Accomplishment*², published in two parts in 1666, and illustrated with an etched frontispiece by Hollar of Van Dyck's portrait of Inigo Jones, a fine engraving of the royal arms, and other engravings of anatomy and proportion for life drawings. The first part of the book deals with drawing from life and the colouring of maps and prints by hand, the second with etching, according to the methods of Bosse and Hollar, and with engraving. Bound with this work

¹*Veues et perspectives de Soesdyck* (etc.). Amsterdam, 1695.

²Printed by Peter Lillicrap, and sold by Robert Walton, at the Globe and Compasses on the North side of Saint Paul's Church.

is a copy of the third edition of *A Book of Drawing, Limning, Washing or Colouring of Maps and Prints*¹, 1666, the first English book (in the first edition, published in 1652) with a title relating to coloured prints. It was reissued about 1680 under the more familiar title of *Albert Durer Revived*² with the addition of Hollar's receipt for etching printed earlier in *Academia Italica*. Both of these books take their place in the important series of technical works on drawing, engraving, and etching which were published during the 17th and first half of the 18th century.

Throughout their history these treatises borrow both text and illustrations from each other and from earlier and contemporary foreign works.

The earlier English books of "secrets and mysteries of art and nature" sometimes contain interesting descriptions of apparatus and experiments, but were of little practical use. The later series, to which the two present books belong, show the influence of Bosse, Hollar and Faithorne and mark a definite advance on their predecessors. Together with John Evelyn's *Sculptura*, the first English book on mezzotint, the anonymous *Excellency of the Pen and Pencil*, and the *Repertorium Sculptile-Typicum*, translated, for the most part, from the *Abcedario Pittorico* of Orlandi, they lead up to the most important and useful of all these technical books *Sculptura-Historico-Technica*³, published anonymously in 1747.

CALLIGRAPHY

Illustrative of the history of calligraphy and printing in Germany in the early 16th century is a manuscript writing-book (Plate 18*b*), dated 1561, probably from the hand of Johann Neudörffer the Elder, the famous Nuremberg writing-master, friend of Albrecht Dürer, author of the account of contemporary Nuremberg artists and craftsmen, and inventor of the type known as Dürer-Fraktur which was originally cut and cast by Hieronymus Andrea and used by Dürer in his scientific works, later to become the characteristic German letter.⁴

The manuscript consists of twelve parchment leaves with eighteen specimens of writing, including Fraktur, chancery and cursive hands, and numerous ornate initials heightened with silver and gold. The fly-leaf bears the inscription of the original owner—*Sebastian Zollikofer von Sanct Gallen, A^o, 1570*—and the signature AL in gold. Comparison with authenticated manuscripts by this master in the Stadtbibliothek at Nuremberg suggests that this is probably

¹Printed by M. Simmons, for Thomas Jenner; and sold at the South Entrance of the Royal Exchange, 1666.

²A copy of this undated edition is in the Library.

³The Library already contains copies of all these books. The *Abcedario* alone is not a first edition.

⁴See LEBERECHE, F.: *Johann Neudörffer d. Ä. und die Fraktur*, in *Die Zeitgemässe Schrift*, Heft 26, p. 11, 1933.

the handiwork of Neudörffer, although it lacks the motto *Nulla Dies Sine Linea* which is usually found in his writing-books. The school which he established at Nuremberg attracted students throughout the German Empire, and he published at various times technical manuals for the assistance of his pupils. In 1519 he issued several sets of elaborately designed woodcut initials, eight sheets of which are bound in the present volume; and in 1538 he published his most famous engraved writing-book, having the same title as the manuscript, *Ein gute Ordnung und kurtze Unterricht*, etc. In 1544 and 1549 he published summaries of his method, the *Anweysung und eygentlicher bericht*, etc., and the *Gespreehbüchlein*, to both of which he refers in this manuscript. The binding of gold-tooled leather is similar to that of two copies of the engraved edition of the same work (1538) in the British Museum¹.

FRANCESCO TERZI

An opportunity was taken to fill a gap in the literature of Renaissance portraiture by the purchase of the rare book of engraved portraits of the house of Austria after drawings by Francesco Terzi (Plate 19)², court-painter to Archduke Ferdinand, Count of Tyrol (1529-95). Terzi's activities as a painter have been fully described by Ilg³ and it is sufficient to recall that he was born in Bergamo about 1520, had entered the service of the Archduke by 1551 with whom he remained—except for a temporary return to Italy in 1557—until about 1571, went to Spain in 1577, and died in Rome about 1600. But it is this book of portraits in architectural settings by which Terzi is chiefly remembered. In it are included fifty-eight plates containing full-length portraits of forty-seven male and twenty-seven female members of the House of Austria of which nineteen are copied from the famous tomb of Maximilian I, and the book is accordingly also of interest to students of armour and historical costume. Terzi must have started on this work soon after his engagement by Ferdinand as the title-pages to Part I in certain copies bear the date 1558. It seems clear that in 1566 Terzi came to Innsbruck where he made use of the Hapsburg genealogy of Jörg Resch "rat und sekretari" and was able to use the tomb-figures as models⁴. His drawings, of which all the originals save two are still preserved in the Kunsthistorisches Museum at

¹Weale's catalogue of rubbings, No. 737.

²*Austriacae gentis imaginum pars prima* [— quinta]. Oeniponti, 1569-[1573].

³Vienna *Jahrbuch*, 1889, vol. ix, pp. 235 ff. ILG, A.: *Francesco Terzio, der Hofmaler Erzherzogs Ferdinand von Tirol*.

⁴This was not Terzi's first connection with the tomb. He had submitted an unsuccessful design for it of which the original drawing is preserved in the Albertina at Vienna (reproduced in fig. 25 of V. OBERHAMMER: *Die Bronzestandbilder des Maximiliangrabmales in der Hofkirche zu Innsbruck*, 1935. See also pp. 60 ff. of this work, where the matter is discussed).

Vienna¹, were engraved by Gaspar Uccello², two other Italians supplying the Latin inscriptions, and the complete work appeared in five parts between the years 1569 and 1573. Ilg knew of only twelve copies to which must be added the present volume and the copy in the British Museum (Department of Prints), which, however, in common with copies at Vienna, Berlin and Paris, has one of the title-pages to the first part which are dated 1558.

MODERN COMMERCIAL TYPOGRAPHY

In view of the fact that there does not appear to be an open reference collection of commercial typography, apart from the current additions to the important museum of jobbing printing now being formed at Oxford by Dr. John Johnson, it was decided to lay the foundation of such a collection and to exhibit contemporary specimens (Plate 20) from time to time so that the trend of typographic design, both in this country and abroad, could be appraised by students of industrial art. A small selection of the material collected was accordingly put on exhibition in September. The exhibits illustrated various products of our commercial community, such as the luxury trades, supplying food, drink and clothes; the General Post Office, the British Broadcasting Corporation and other corporate bodies; transport undertakings, heavy industry, etc. Magazine covers, invitation cards, exhibition catalogues and other ephemera of printing were also included. Thanks are due for important contributions to Herr Herbert Bayer, Établissements Nicolas, Deberny et Peignot, Imperial Airways, the Swiss Federal Railways, the Orient Line, the Curwen Press and many other firms responsible for interesting designs in commercial art.

MISCELLANEOUS

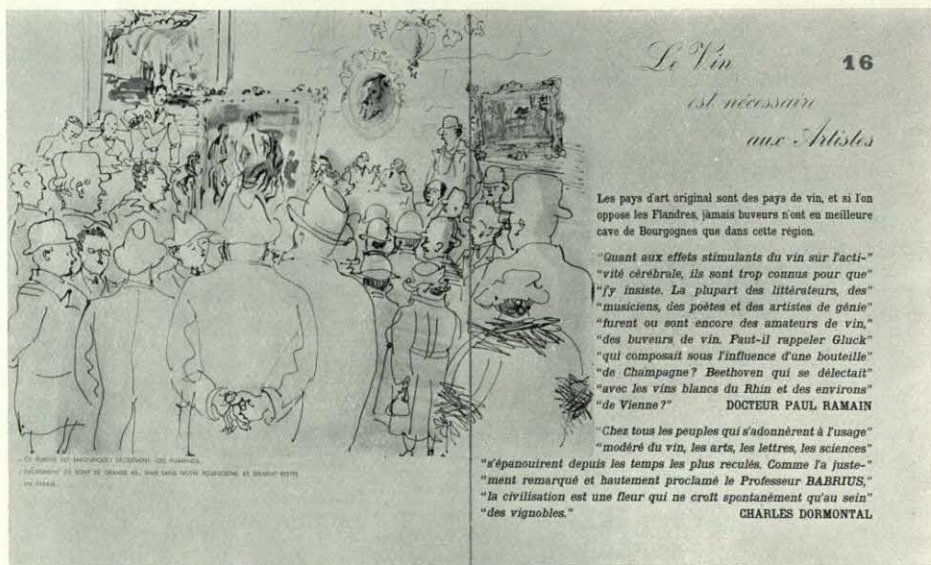
After the close of the Exhibition of Polish Art held in the Museum during May and June five books on Polish art were presented by the Polish Government. Mrs. Norman gave 116 volumes on India and Indian art for use in the Departmental Library in the India Museum and Mr. James Scott presented fifteen volumes of Shakespeariana from his library. Mr. F. A. Barth gave a *Wanderbuch* or passport covering the years 1831 to 1841 issued at Munich to his ancestor Wolfgang Barth by the "Königlich Bayerische Polizy Direktion". The book is protected by a slip-in case of stiff patterned paper bearing a design of blue and white lozenges taken from the arms of Bavaria (fusilly bendy argent and azure).

¹Reproduced in Ilg's article, *Vienna Jahrbuch*, 1889, vol. ix.

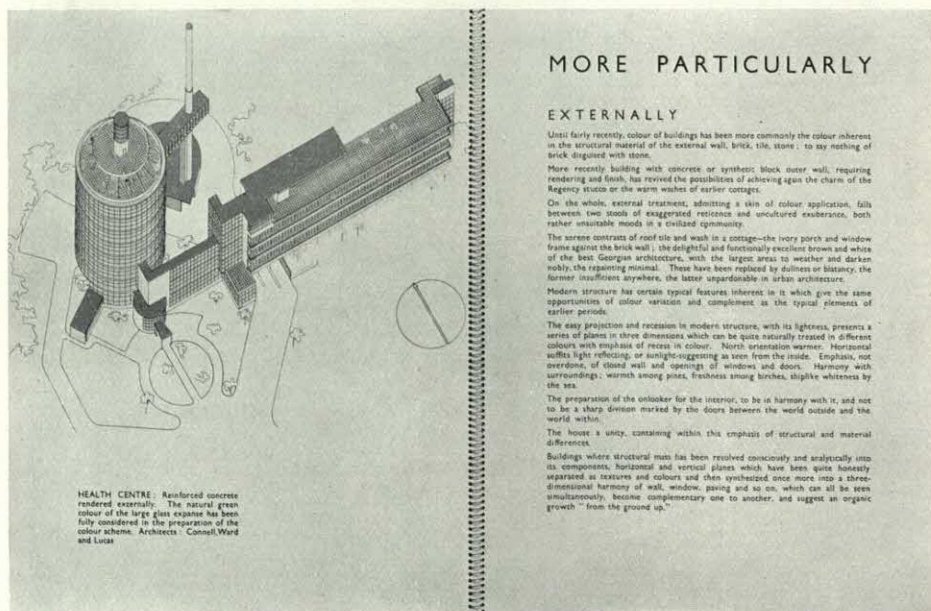
²Known also in dialect as *Osello* and in the latinised form *Ab Avibus*. A native of Cittadella, near Padua, he also signs himself *Citadelensis* or *Patavinus*.



ENGRAVED PORTRAIT OF THE EMPEROR MAXIMILIAN I, FROM: FRANCISCI TERTII . . . AUSTRIACAE GENTIS IMAGINUM, PARS PRIMA [— QUINTA]. INNSBRUCK, 1569-[1573].



(a)



(b)

MODERN COMMERCIAL TYPOGRAPHY. (a) ILLUSTRATION BY R. DUFY FROM: "MON DOCTEUR LE VIN." PUBLISHED BY ÉTABLISSEMENTS NICOLAS. PARIS, 1936. (b) DESIGN FOR A HEALTH-CENTRE BY S. CHERMAYEFF, FROM A BROCHURE ISSUED BY NOBEL CHEMICAL FINISHES LTD.

Three sections of the Library in particular were notably strengthened during the year—catalogues of private collections, books on illuminated manuscripts, and reproductions of drawings chiefly in public collections, the full titles of which are given on pp. 65-66. The series of magnificent colour-reproductions of old master drawings issued by the Prestel-Gesellschaft were a purchase of special importance.

PHOTOGRAPH COLLECTION

During 1936 work in the Photograph Collection has chiefly been reorganisation. There has been, however, a small number of important acquisitions, notably the bequest made by the late F. E. Howard of his collection of architectural photographs and postcards. This collection, one of the largest of its kind in existence, consists of about 10,000 photographs, many taken by Mr. Howard himself, and a similar number of postcards. The English material predominates, the counties of Gloucestershire, Norfolk, Oxfordshire, Somerset, and Suffolk being represented by more than 1,000 prints each.

By the kindness of the Museum of Modern Art, New York, a set of 477 prints of African Negro Art was acquired for a nominal sum. This valuable corpus was made specially for the exhibition held at the Museum of Modern Art in 1935.

Mr. C. J. P. Cave was again good enough to lend the Museum over 300 of his negatives of English bosses, from which prints were taken, and the Rev. H. Poole similarly lent negatives of English architecture and sculpture, while 319 photographs of details of English romanesque sculpture, chiefly doorways, were acquired from the Rev. A. H. Collins, who kindly arranged for their purchase at a nominal fee. Mr. G. B. Tubbs, A.R.I.B.A., presented 126 photographs of architecture and sculpture in Spain and Italy.

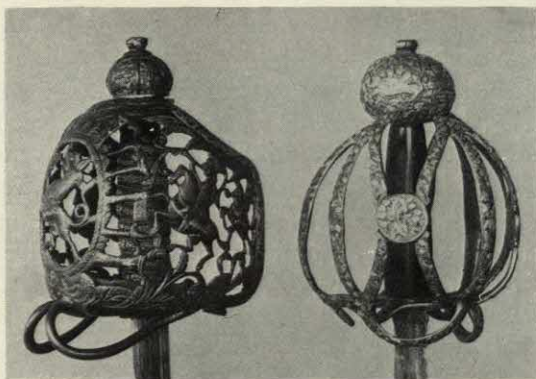


Fig. 4



Fig. 5

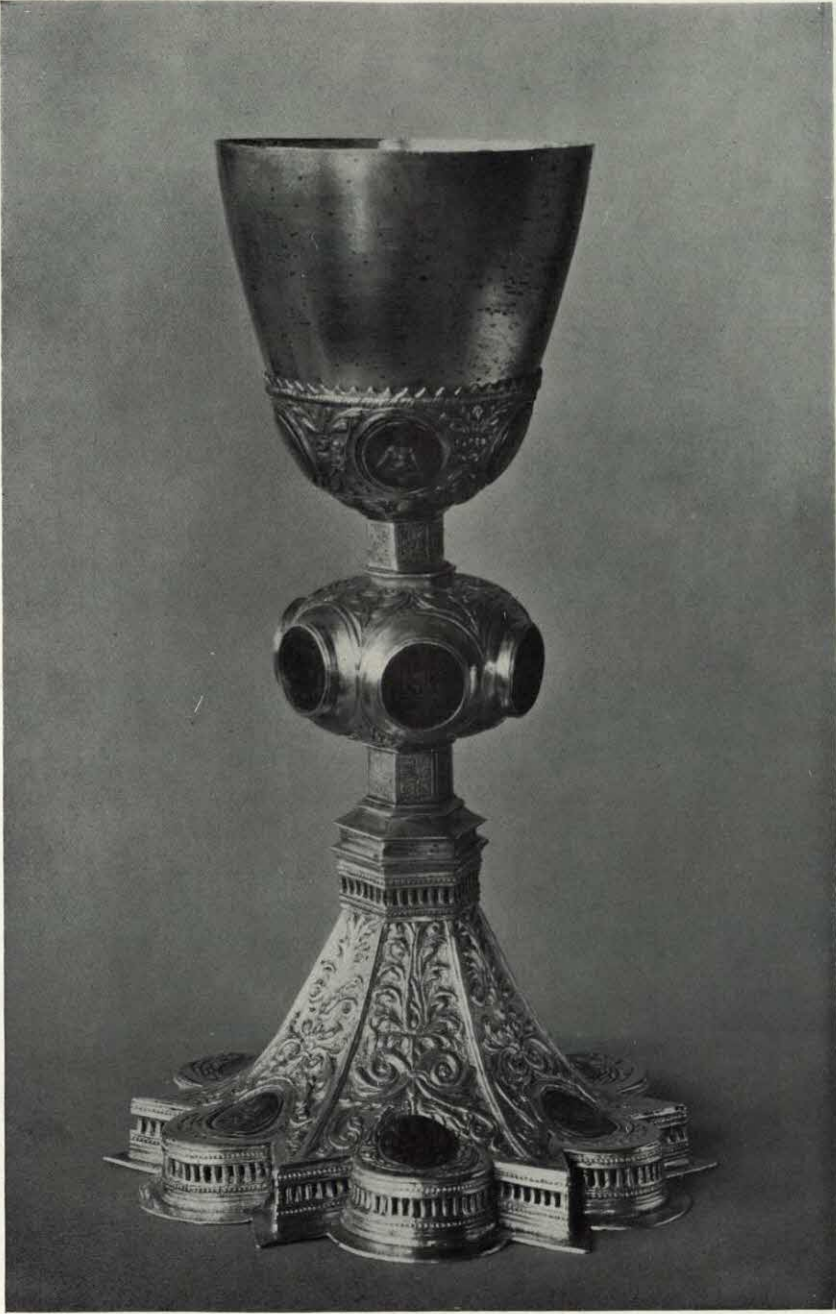
DEPARTMENT OF METALWORK

ECCLESIASTICAL SILVERSMITHS' WORK

THE collection of Italian silversmiths' work has been enriched by two interesting additions. The first of these is a silver-gilt chalice, North Italian work of about the year 1500, given by Dr. W. L. Hildburgh, F.S.A. (Plate 21). It is notable not merely for its fine proportions and workmanship, but also for its unusual size. Standing $11\frac{1}{2}$ in. high, it is the largest chalice for the Latin rite in the Museum. The foot, knop, and calyx are each set with circular plaques nielloed with scenes from the Passion and the Life of the Virgin, and with a coat of arms. This last is surmounted by a mitre and flanked by the initials NB, but it has not been found possible to recognise its owner.

The second is an embossed silver crown for a statue of the Virgin and was presented by Mrs. Alec Tweedie, who acquired it in Sicily. It bears the Palermo mark and is typical of the florid style of the third quarter of the 17th century.

Although only of copper-gilt, a plaque depicting the Resurrection, given by Mr. Arthur E. Franklin, is an example of the work of a silversmith of the first rank. Attempts to identify the original design have, so far, failed, and it is quite likely that an artist who embossed and chased with such skill was his own designer. The plaque was acquired by its late owner in Perugia, but its design suggests a Flemish or German artist working about 1600.



CHALICE, SILVER GILT. NORTH ITALIAN; ABOUT 1500. H. $11\frac{1}{2}$ IN. *Given by Dr. W. L. Hildburgh, F.S.A.*



(a)



(b)

(a) SILVER WINE-COOLER BY FREDERICK KANDLER, 1775. PAIRS OF SILVER CANDLESTICKS, LONDON; 1759, 1771. H. $7\frac{1}{2}$ IN. AND $9\frac{1}{4}$ IN. *Given in memory of Alexander Allan Paton by his sister Mary Paton.* (b) SHEFFIELD PLATE. GLOBE INKSTAND; H. $11\frac{1}{4}$ IN. PUNCH-BOWL; H. 9 IN. COASTER; L. $12\frac{1}{2}$ IN. EGG-BOILER; H. 13 IN. LATE 18TH CENTURY. *Given by Mrs. Margaret D. Chaplin.*

DOMESTIC SILVERSMITHS' WORK

Important additions have been made to the collection of English silver, though nothing has been acquired which dates before the reign of George II. These are all, with one exception, from the collection of the late Alexander Allan Paton (1873-1934), sometime President of Martins Bank and Chairman of the Royal Insurance Company, Liverpool. They are presented by his sister Miss Mary Paton, who has made further gifts from his collection to the Departments of Circulation and Paintings.

Vase-shaped wine-coolers have hitherto been represented only by Sheffield plate examples, but now the Museum has a superb pair in silver (Plate 22*a*), in the Adam style, of the year 1775-6. They are the work of Frederick Kandler, a member of a well-known firm of silversmiths who occupied a shop in Jermyn Street for the middle fifty years of the 18th century. They are engraved with the arms of Charles, fourth Earl of Tankerville (1767-1822).

Four candlesticks, probably once part of a much larger set, are unusual both for their design and for the fact that no two bear the same maker's mark or year letter. The earliest two (Plate 22*a*) bear respectively the maker's mark WC with the hall-mark for 1759-60, and the maker's mark of John Carter with the hall-mark for 1771-2. The other two, which are not absolutely identical in detail, bear the hall-marks for 1776-7 and 1778-9 respectively.

A pair of silver-gilt sugar-bowls with the hall-marks for 1805-6 are good examples of late Georgian work and bear the crest of Charles Manners Sutton, Archbishop of Canterbury (1805-28). They are inscribed as being the work of the royal goldsmiths, Rundell, Bridge and Rundell, but the maker's mark is that of Digby Scott and Benjamin Smith, who, like Paul Storr, did a lot of work for this firm.

Amongst the numerous activities of the great Midland industrialist Matthew Boulton was to carry on a silversmith's business under the name of Boulton & Fothergill. Up till now the collection has possessed no example of this firm's work, but this want has now been supplied by an extremely fine pair of sauce-boats, given by Mr. M. L. Horn (fig. 5). They are in the form of two-handled classical vases and bear the Birmingham date-letter for 1776-7.

A COLLECTION OF SHEFFIELD PLATE

The very important Museum collection of Sheffield plate, now almost complete, is mainly composed of the Wolseley and Hudson Bequests, to which has recently been added a very generous gift of some seventy pieces from Mrs. Margaret D. Chaplin. These all differ in some way from the examples already acquired, and include a number of new types such as those illustrated (Plate 22*b*).

Among these is a globe inkstand of a kind catalogued about the year 1800 at the price of 75s., "with a fountain pen"; also a "Monteith" punch-bowl with scrolled rim for holding glasses, a coaster in the form of a boat for two bottles and their stoppers, and an egg-boiler for four eggs, with a timer on the lid.

AN ENGLISH SWORD WITH HOUNSLOW BLADE

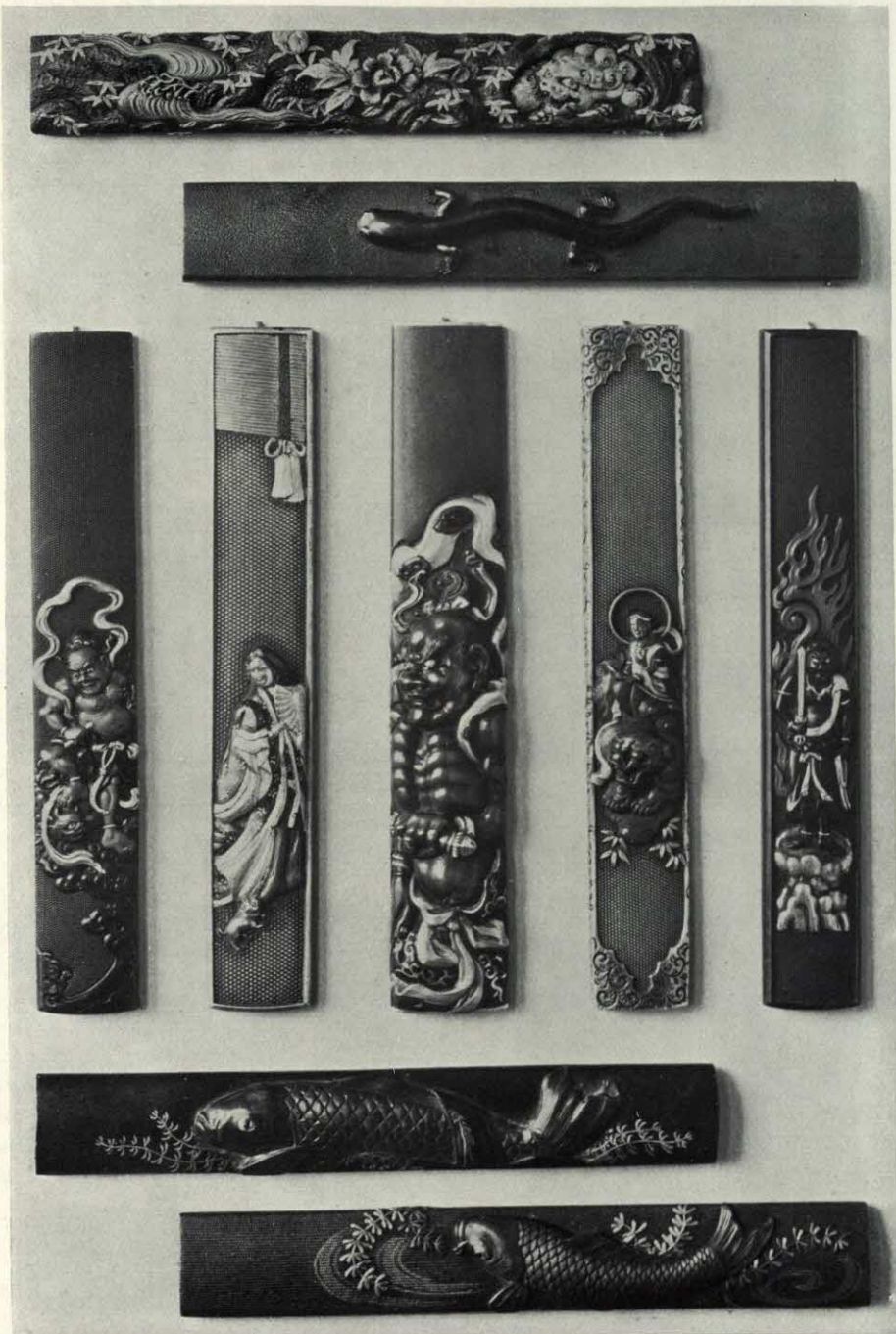
There are still in existence a number of sword-blades from the famous Hounslow factory, and two of these have for some time been in the Museum Collection, forming part of the Farquharson and Ramsbottom Bequests respectively. Both are signed by Johann Kindt and dated 1634. A third and exceptionally fine 17th century example, inscribed ME FECIT HVNSLO, has now been added to these by the very generous bequest of the late W. H. Fenton, J.P. It has a basket hilt, pierced and chiselled with equestrian figures, and further enriched with gold damascening on a russet ground; with it is the original black leather sheath with mounts and frog hook. The hilt is shown in fig. 4.

The other sword-hilt illustrated, also from the Fenton Collection, was given by Mr. W. G. Ullathorne. The work of an English craftsman of the time of James I, it is remarkable for the heaviness of its pommel and the beauty of the fine silver incrustation with which it is decorated.

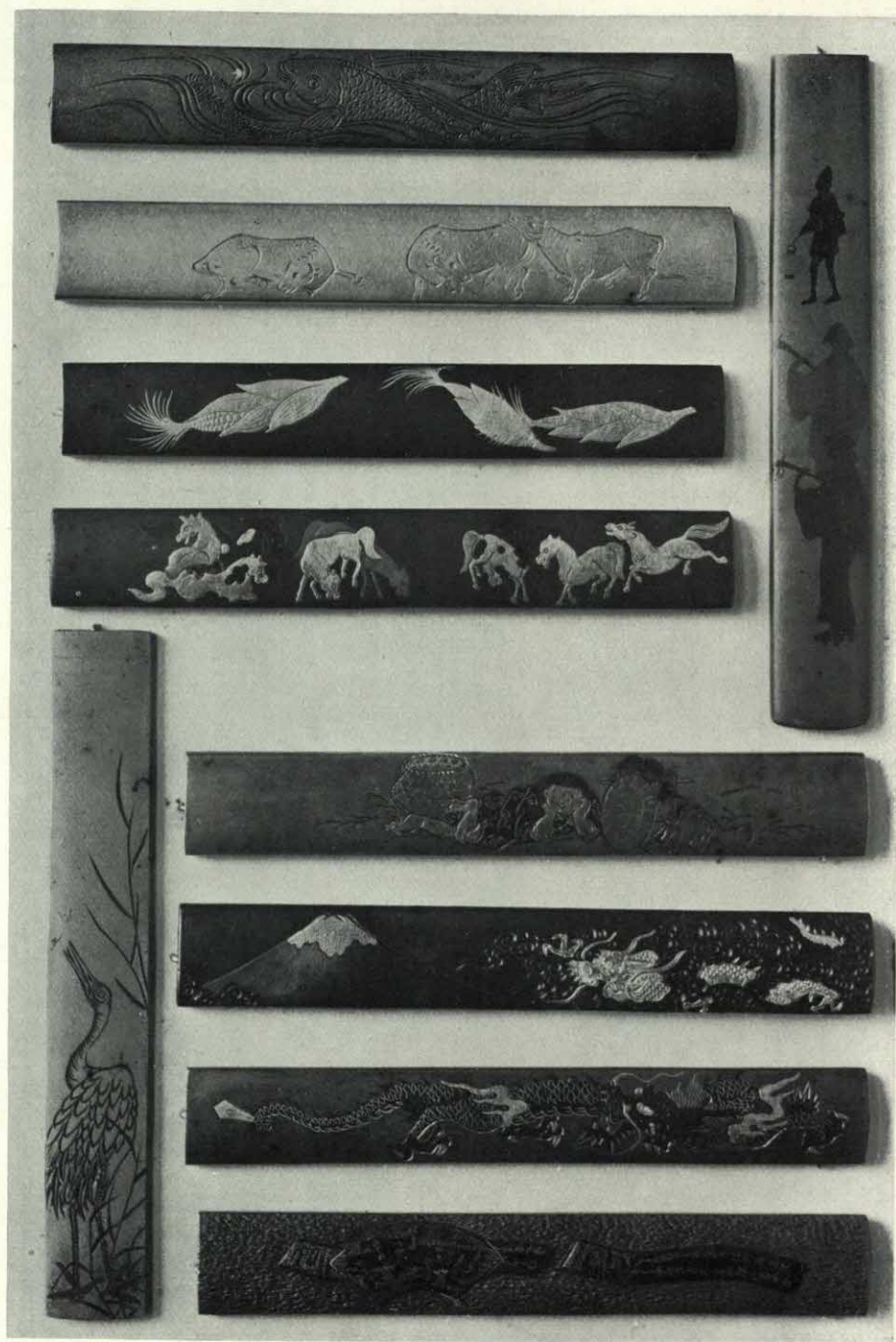
A BEQUEST OF KODZUKA

Kodzuka ("little handle") is the name for the small knife housed in the scabbard of certain types of Japanese sword. Its easily removable handle (also, for convenience, called *kodzuka*) is usually of metal, including iron, silver, copper, and the three coloured alloys peculiar to Japan; though examples in ivory or wood are not unknown. The normal shape of this handle is a narrow oblong and its size varies little from an average of $3\frac{3}{4}$ in. by $\frac{1}{2}$ in. Both back and front are susceptible of decoration—in fact, putting pierced work aside as obviously unsuitable, the *kodzuka* receives as wide a variety of technical treatment and artistic design as may be found in that other important adjunct of the sword, the *tsuba* or guard.

Necessarily the back must be kept flat, but the examples reproduced (full-size) (Plate 23) will give an idea of the height to which relief carving or incrustation can be carried on the front of a *kodzuka*. These nine pieces, as well as the ten (Plate 24) showing flat decoration applied to the front (though equally suitable for the back), have been specially picked for illustration from a group of 400 bequeathed by the late Francis Ransom. For many years past Mr. Ransom had set himself to the acquisition of exactly a thousand examples.



KODZUKA. FULL SIZE. *Bequeathed by Francis Ransom.*



KODZUKA. FULL-SIZE. *Bequeathed by Francis Ransom.*

and by his will he permitted a selection from these to be made for the Museum Collection.

As the illustrations show, a *kodzuka* may present either a vertical or a horizontal design. Unquestionably the earliest examples were always horizontal, owing, no doubt, to their being set that way when on a sword worn in the usual manner, i.e. thrust almost horizontally through the sash at the left side. (Curiously enough, the *kodzuka* would then come on the inside, next the wearer's body, and thus be less conspicuous than its rarely occurring fellow, the *kōgai*, whose place was regularly on the outside.)

On the other hand, *kodzuka* with upright designs, such as began to appear in the 18th century, could only be seen and examined to advantage when removed from the sword—a statement which indeed applies to all Japanese sword-mounts, examples of applied art though they be, and particularly to the *tsuba*, which cannot conveniently be studied or appreciated when actually in place.

In Plate 23 the sculptural skill of the Japanese *kinkō* or fine metalworker is well illustrated and the originals all amply repay examination with a hand magnifying-glass—a sure test of fine workmanship. This is particularly the case with the five central examples, in which the faces of the figures depicted are perfect from all points of view. The *kodzuka* with the life-like “giant salamander” is amusing. This creature is peculiar to Japan and especially haunts the mountain pools of Nikkō. The work is signed by Kamiyama Munemichi, a local artist, who, as he says in the inscription at the back, did it from the life.

The two representations of a swimming carp show how the same design may be varied in the same technique (modelling and incrustation), while a reference to the topmost example on Plate 24 reveals it treated in a completely different manner (engraving). The remaining pieces on this plate exemplify engraving and inlay, singly or in combination, and special attention is drawn to the one showing three street figures in the twilight, done entirely by inlays of different-coloured metals.

ANCIENT CHINESE BRONZES

A further instalment of bronzes and other metalwork from the Eumorfopoulos Collection was received during the year. It includes some interesting mirrors, a series of weapons such as swords, daggers, spear and halberd heads, chariot-furniture, girdle-hooks, roller and staff ends, and other miscellaneous objects of small size, all of which have been published and illustrated in the sumptuous catalogue by W. P. Yetts.

DEPARTMENT OF TEXTILES

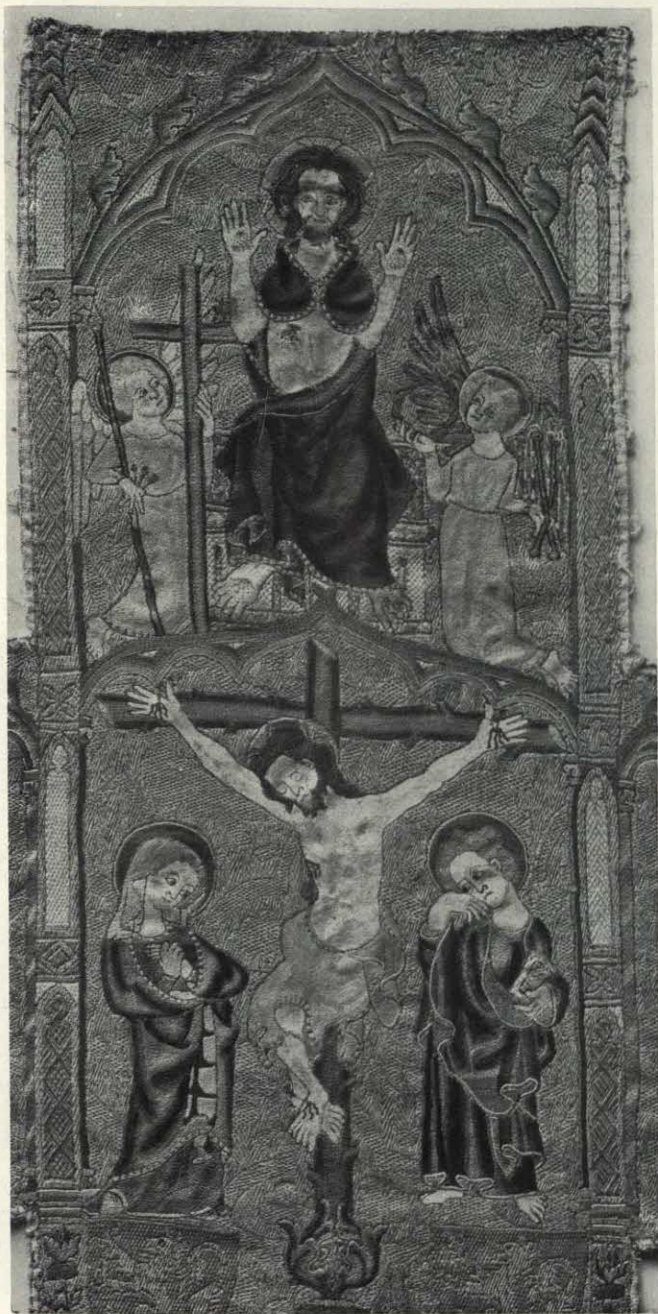
ENGLISH ECCLESIASTICAL EMBROIDERIES

Two very important acquisitions this year are an orphrey (Plate 25) and a burse (Plate 26a) of *opus anglicanum*, the orphrey having been presented by the National Art-Collections Fund. Both orphrey and burse are embroidered in coloured silks in split stitch on a ground of couched gold thread, and the orphrey has a coat of arms of a lion rampant, though unfortunately this cannot be precisely identified.

English embroidery was famous all over Europe in the 13th century under the name of *opus anglicanum*, and the finest of the surviving examples were produced between about 1270 and 1330. About a dozen copes, a few chasubles and a fairly large number of smaller pieces still exist, most of the finest specimens being in the possession of Italian cathedrals, although the famous Syon cope in the Museum ranks second to none. The inventories of St. Paul's, Westminster Abbey, the Vatican and various Italian churches record an enormous production of embroidery of this type, and there is little doubt that the most elaborate vestments were specially made in England as presents for the Popes. Matthew Paris, writing of the year 1246, seems to imply that the fame of *opus anglicanum* was first established by means of the embroidered orphreys, which could be stitched on to vestments of any material¹. He calls the orphreys "aurifrisia", and very many, though not all, of them have backgrounds worked entirely in gold thread. This sumptuous and laborious adornment was occasionally used even for the great copes, such as those at Ascoli and Pienza, although the inventories show that this was comparatively rare, and that most of the vestments were of heavy silk.

The burse, which is probably a little earlier than the orphrey, appears to be the only complete burse of *opus anglicanum* known to exist. It represents the Crucifixion and the Coronation of the Virgin, enclosed in barbed quatrefoils of the same pattern as those on the Syon cope. In embroidery, as in manuscript illuminations and stained glass, these quatrefoils are a little later than the circular medallions which appear on the copes at Ascoli and Anagni. The Coronation of the Virgin is one of the most frequent subjects in *opus anglicanum*, and is nearly always of the type shown in this burse, where Christ blesses the Virgin already crowned. An almost identical composition appears on the Syon and St. John Lateran copes, and a very similar one on the Vatican

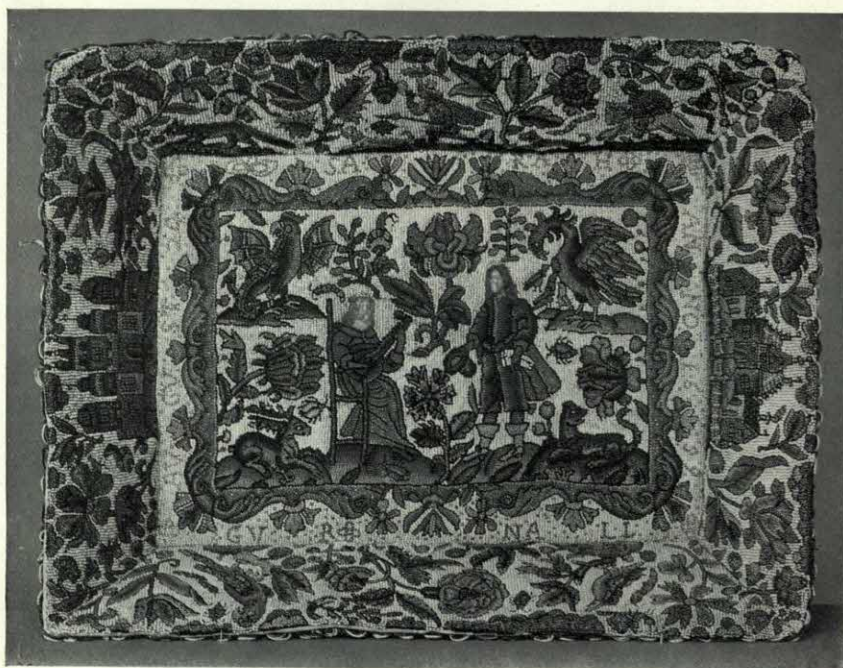
¹Matthaei Parisiensis Chronica Maiora, ed. H. R. Luard, 1877.



ORPHREY. OPUS ANGLICANUM. ENGLISH; EARLY 14TH CENTURY.
43×8 IN. *Given by the National Art-Collections Fund.*



(a)



(b)

(a) BURSE, OPUS ANGLICANUM. ENGLISH; LATE 13TH CENTURY. 21×10 IN.
 (b) BEADWORK BASKET. ENGLISH; DATED 1659. 18×14 IN. *Given by Brigadier W. E. Clark, C.M.G., D.S.O., through the National Art-Collections Fund.*

cope, while on the Anagni cope Christ blesses the Virgin who is crowned by an angel, and the Pienza cope shows Christ placing the crown on the Virgin's head. It is remarkable that in English manuscript illumination the earliest and much the commonest type is that where Christ crowns the Virgin¹, while in French art of the same period, according to Mâle, the order is reversed, and the earliest type is that in which Christ blesses the Virgin already crowned². The globe in Christ's left hand is also an indication of a relatively late date, the earlier English Coronations showing Him holding a book.

The Crucifixion on the burse is practically identical with the same subject on the orphrey, and the same composition appears on the Syon cope, and with slight variations on the Vatican cope. Christ is shown in a twisted attitude on a rough-hewn cross, intended to represent a living tree and worked in green and yellow. At either side of the Crucifixion scene are the figures of St. Peter and St. Paul, with their usual emblems. The other scenes on the orphrey, the Scourging, Carrying the Cross and Christ in Majesty, are very exceptional in embroidery, and the scene of the Carrying of the Cross occurs very seldom in mediaeval Passion sets before 1400 in any material. Moreover, on this orphrey Christ is carrying the rough-hewn cross, although it seems to be a general rule that before the Crucifixion the Cross is smooth³. In the St. Alban's Psalter in Hildesheim the Cross is smooth in the Carrying, but rough-hewn in the Deposition. This raises the whole question of the symbolic significance of the rough-hewn cross, which cannot be entered on here, but it may be remarked that the theory that the stumps on the cross represent the blossoming of the wood during the actual crucifixion is difficult to maintain in view of this fresh evidence.

Each scene is framed in an ogee arch, with cusps and crockets surmounted by a finial. This arch is identical, except for the side columns, with the arcading on the St. John Lateran cope, which is generally ascribed to the early years of the 14th century⁴. Ogee arches of precisely this type make their appearance in English glass in the early 14th century, as at Deerhurst and Eaton Bishop⁵, and they appear in monumental brasses at about the same date. We shall not be far wrong if we date the orphrey in the first quarter of the 14th century, on comparison with the Lateran cope, and perhaps put the burse a little earlier.

¹R. W. LEE: *An English Gothic Embroidery in the Vatican*, in *Memorie della Pontificia Accademia Romana di Archeologia*, Serie III, vol. iii, 1932.

²ÉMILE MÂLE: *L'Art religieux du XII^e Siècle en France*, 1923.

³W. L. HILDBURGH: *A Mediaeval Bronze Pectoral Cross*, in *Art Bulletin*, 1932, vol. xiv, 2.

⁴R. W. LEE: *op. cit.*

⁵H. READ: *English Stained Glass*, 1926, Pls. 2, 14.

ENGLISH SECULAR EMBROIDERIES

While nothing of outstanding importance was acquired during the year, several pieces merit special mention.

A woman's coif of about 1600 was obtained from the Lord Inchiquin Collection¹; it is of the usual shape, unstitched, with curved sides and a draw-string along the lower edge. It is embroidered in red silk, mainly in speckling, and enriched with gilt spangles. Monochrome red is rarely met with, black and gold, or polychrome, being far commoner, but what is more remarkable is the success of the design. Three rows of circular coiling stems enclosing conventionalised motives, pansy, woodbine, and lily, and pears, borage, and cornflower repeating in alternate lines, with butterflies, birds, etc., at the intersections; such is the description of a typical late Elizabethan or Jacobean pattern. The normal reaction to this class of embroidery is that the detail is charming, but that all conception of the piece as a whole is sacrificed to over-elaboration and the horror of empty space. Here, however, the thickening of the stems and the restrained use of speckling stitch for the shading has given a sense of general proportion, which is as satisfactory as it is uncommon.

A fine beadwork basket (Plate 26*b*) was given by Brigadier W. E. Clark through the National Art-Collections Fund. Here in the centre panel are seen a gallant, hat in hand, a lady playing the lute, and about them are cockatrice and pelican, stag and leopard, while the spaces are filled with large flowers and gigantic insects. The rectangular sloping borders have more flowers, hunting scenes, two castles, and the parrot and the kingfisher without which no Caroline embroidery can be considered complete. The importance of this basket lies, however, not in the similarity of its design to contemporary raised and padded work, but in its rich colours, the opaque and clear glass beads preserving the bright fresh effect which embroidery has usually lost. On the white ground surrounding the frame of the centre scene is the name "SARAH GVRNALL AVGVST 24 ANNO 1659". It is possible that such baskets dated, as are the pincushions, but never with the age of the worker, were intended as christening gifts or to contain the baby's layette, and this, the first of its type to be acquired by the Museum, is certainly a welcome addition to the collections.

Of about the same date is an embroidered panel, presented by Mrs. Jefferies in memory of her daughter Kate Jefferies. This is worked in silk, metal thread and purl, mainly in satin and buttonhole stitches with couched and raised work on a white satin ground. The design is a complete break-away from the biblical and mythological traditions, and only a few details, a sprig or two of flowers, some menacing insects and a huge caterpillar have crept in to give

¹"A Book of Old Embroidery", *Studio*, 1921, Pl. XIV.

a sense of the period. Rounded arches with central and side columns and cherub-heads in the spandrels serve as the frames to two allegorical scenes. On the left a youthful figure, clad in armour, his helmet at his feet, stands with one hand on his sheathed sword and the other on his walking-stick. His long hair curls down upon his shoulders and above in the clouds float two angels with palm and laurel, holding a crown of pearls. In the background on either side is a palm-tree from which hang two bell-like objects intended for weights. These portray an emblem of Charles I "Crescit sub pondere virtus",

"Though clogged with weights of miseries,
Palm-like Depress'd, I higher rise".

Yet the figure suggests an allegory of Prince Charles, rather than of his father Charles I.

The right-hand scene shows Charles I, kneeling at an altar on which the Bible rests; in his hands he takes the crown of thorns, his eyes, glancing upwards, see the heavenly eternal crown, surrounded by a glory; while his foot spurns the world and his earthly crown that lies beside it. Each object has a Latin inscription carefully worked. The composition is from an engraving by William Marshall that formed the frontispiece to "EIKON ΒΑΣΙΛΙΚΗ, The True Portraicture of his sacred Majestie in his Solitudes and Sufferings", 1648, the book, written perhaps by R. Gauden, Bishop of Worcester, that did so much to establish the saintliness of King Charles the Martyr.

It is strange that the only other recorded design of this period connected with English history is also associated with the name of Marshall. A tent stitch picture of the Armada and the Gunpowder Plot, probably worked by Dame Dorothy Selby (d. 1641), has a design similar to that of a panel on her tomb in Ightham Church. This tomb, on which her fame as a needlewoman is described in verse, has now been shown to be the work of Edward Marshall, the brother of the engraver¹.

An early 18th century coverlet which is in almost perfect condition has also been added to the already rich collection. This measures about 5 ft. square, and is embroidered with wool in chain stitch except for the ground which is entirely quilted with a vermicular pattern of yellow silk in back stitch. In the centre is a circular medallion with an interlace of floral sprigs, carnations and exotic flowers, surrounded by a continuous cherry-sprig border, while in the corners of the coverlet are similar quarter sectors. The field is filled with a number of flowering plants in the same style. The coverlet is quite a pleasing example of the Georgian embroidery which disappeared so suddenly when the vogue for chintzes arose.

¹*Times Literary Supplement*, 30th January, 1937, p. 80. SIR EDWARD HARRISON: *The History and Records of Ightham Church*, 1932, vol. iii, pp. 16-18.

TEXTILES FROM BURYING GROUNDS IN EGYPT

The generosity of Miss Joan Evans, who allowed the Museum to select twenty pieces from her collection of Coptic stuffs, has added some interesting examples to the Museum Collections. A tapestry-woven band and square from a tunic is ornamented with an adaptation of the Greek key pattern, which is similar to that on a woven woollen cloth in the Museum, and the same pattern may be seen on a column in the Museum at Cairo which has been attributed to the 6th century A.D.¹ Extremely effective is an unusual tapestry-woven roundel with a ground of multi-coloured yarn varying from purple to red; playing figures in the centre (possibly acrobats) are lightly touched in with bright colours. A band from a tunic, in the late Coptic style, with a strangely shrouded nimbed figure standing below a stylised bird, makes an exact pair to a piece already in the Museum.

Two bands of silk tissue of the Akhmim type, one showing a running spearman beneath a tree and the other a man with sword and shield, are closely similar to other pieces already in the Museum, and may have been woven on the same looms, though there are considerable variations in pattern, due apparently to a faulty use of the tie-up on the loom. This repetition of patterns, with individual differences, is quite frequent in Egyptian silks and seems to indicate that the working stock of designs was comparatively small.

EUROPEAN WOVEN SILKS

H.M. Queen Mary presented a magnificent panel of 18th century silk (Plate 27), woven with a chinoiserie pattern, which is part of a set of wall-hangings and comes from the Castle of St. George in Transylvania. It must rank as the most spectacular and elaborate piece of silk weaving the Museum possesses from the 18th century. Indeed the scale of this silk is almost unique for its time, dating as it does some years earlier than the profusely designed wall-hangings of Philippe de Lasalle, whose work became famous during the last years of Louis XV. The width of the silk is $31\frac{1}{2}$ in., which although unusually wide is by no means as exceptional before the advent of the powerloom as is commonly supposed. Much more remarkable is the length of the repeat, which is 12 ft. and includes three complete scenes. On a background of pale blue satin the pattern is built up with a white and dark brown weft and elaborated with brocading shuttles in no fewer than eleven more colours. The production of such a silk at this date is difficult to locate elsewhere than at Lyons; it is further unlikely that an order of this nature from Hungary would be placed elsewhere. The style of the drawing and the tonalities used are characteristically French, and several details of the chinoiserie repertory seem

¹PIERCE and TYLER: *L'Art Byzantin*, vol. ii, Pl. 90b.



BROCADED SATIN. FRENCH (LYONS); SECOND QUARTER OF 18TH CENTURY.
13 FT. \times 31½ IN. *Given by Her Majesty Queen Mary.*



OAK CABINET PAINTED WITH PSEUDO-ORIENTAL SCENES. ENGLISH; ABOUT 1620.
H. 4 FT. 3 IN. *Given by Miss E. R. Price.*

to indicate a designer of the school of Boucher in the second quarter of the 18th century. It has, however, been suggested that the silk should be attributed to Jean Pillement, who was famous for his chinoiserie designs in the second half of the 18th century, and worked extensively for the weavers at Lyons.

PERUVIAN TEXTILES

Since 1933 no Peruvian textiles have come to the Museum; this year seven pieces in peerless condition have been acquired. The study of these textiles still leaves many elementary questions unsolved and the assignment to period by style and technique remains unconvincing and vague. Moreover, very little is known about the costume or ceremonial dress and hangings of which the fragments we have once formed a part¹. But in the region of Paracas a number of embroidered cloths, known as "shawls", some of which can be attributed with certainty to the early or proto-Nazca period (about 1st-6th centuries A.D.), have come to light; five of the pieces acquired this year are of this type. A fine, loosely woven, woollen ground is embroidered in wool of various colours so that the whole surface of the ground material is covered; stem stitch is exclusively used, but it is handled with great skill to produce an impression of variety of texture. Perhaps the most remarkable use of the needle is to be seen in a piece with an anthropomorphic figure in the centre. This figure is in maroon; the field of the embroidery is a deep green, whilst the ground material, which is just visible beneath and sets off this colour, is a light brick red. The field is worked in stem stitch, manipulated in such a way that the effect is something like that of damask. It is remarkable that plant motives, so universally the favourite subject for textile designs, practically never occur in these Peruvian stuffs, which generally show highly stylised representation of human figures, birds, fish and animals, or else purely geometric forms.

¹GÖSTA MONTELL: *Dress and Ornaments in Ancient Peru*, Göteborg, 1929.



Fig. 6

DEPARTMENT OF WOODWORK

DURING the year a number of important acquisitions notably strengthened the representative character of both the English and Continental Collections.

JAMES I LACQUER CABINET

A cabinet (Plate 28) dating from about 1620, decorated with designs in gold and silver on a black ground, was given by Miss E. R. Price. It is one of the earliest extant examples of the imitation of Oriental lacquer in England. It is oak, of pedimented form with hinged lid and double doors, revealing a series of small drawers, fitted one behind the other with great ingenuity. On the inside of the doors are two landscape panels, in gold and silver, with figures treated in a pseudo-oriental style; while the fronts of the drawers and the borders surrounding the panels are decorated with foliated scrolls. The painting closely resembles that of a set of Jacobean wooden roundels in the Museum Collections, and is probably by the same hand.

A STUART STANDING-CUP

A standing-cup of lignum-vitae presented through the National Art-Collections Fund in memory of Mr. S. Flint Clarkson. This cup, dating from the middle of the 17th century, is of exceptionally elegant form, the design owing much to the contemporary English silversmiths. The bowl, straight sided and of octagonal plan, is supported on a bobbin-shaped stem with knob above, and a spreading foot. The decoration is engine-turned on a foot-lathe

and shows a happy sense of ornamental pattern in relatively simple terms. The Museum possesses only a small number of English vessels of wood (or "treen"—that is of "tree") and this admirable example of turnery forms a welcome addition to their number.

AN ENGLISH CASE-OF-DRAWERS

A small case-of-drawers dating from about 1700, which was given by Sir Paul Makins, Bt., is of walnut with marquetry decoration in a lighter coloured walnut and sycamore. It is an attractive example of decorative furniture on a miniature scale made for the use of ladies in the late Stuart period. The case has projecting mouldings at the top and base and was originally supported on ball feet, traces of which can still be seen. The designs in a panel on the top and on the drawer-fronts consist of symmetrical leafy stems and are of the type popularly known as "seaweed marquetry."

Ten walnut chairs of this period, representing a variety of characteristic late Stuart types, were bequeathed by Mr. R. J. Witty.

A PALLADIAN BOOKCASE

In the early 18th century the architects of great country houses in the fashionable Palladian style were often responsible for the design of wall furniture as well as for the plan and architectural details of the house. An oak bookcase (Plate 29*b*) of stately proportions, which formed part of the original furniture of Ditchley, Oxfordshire, was presented to the Museum by Mr. Ronald Tree, M.P., and is probably an example of this "architect's furniture". Glazed double doors are flanked by panelled pilasters and by trusses finely carved in openwork; a projecting platform is floored with parquetry and the soffit is similarly decorated. Ditchley was built in 1722 for the Earl of Litchfield, by the Scottish architect James Gibbs (1682-1754), who is perhaps best known for the Church of St. Martin-in-the-Fields and for the Radcliffe Camera at Oxford. Some drawings by Gibbs for furniture are preserved in the Ashmolean Museum. The style of the bookcase suggests an architect rather than a cabinet-maker and has many points of resemblance with Gibbs's work.

PAINTED CEILING AND MANTELPIECE FROM GARRICK'S HOUSE IN THE ADELPHI

Before the demolition of the Adelphi began in the summer, the ceiling of David Garrick's drawing-room, No. 5 Adelphi Terrace, was presented to the Museum by the Adelphi Development Company through the National Art-Collections Fund. Though not comparable in elaboration to the highly decorated ceilings designed by Adam for his most important commissions such

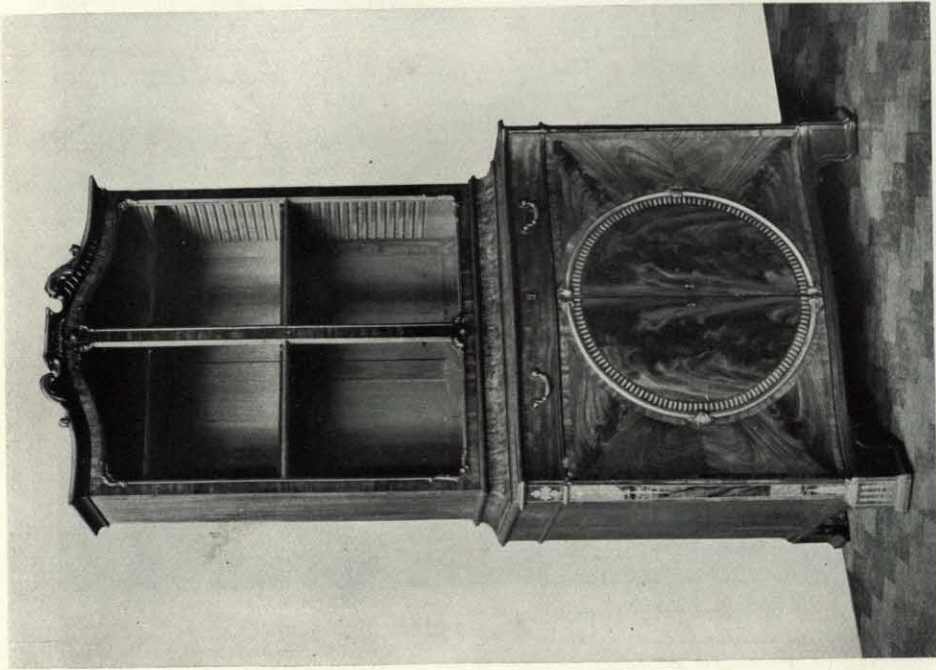
as Osterley or Syon house, "where the opportunity was great and the expense unlimited", this ceiling is an admirable specimen of what may be termed the architect's vernacular style. In the plaster decoration there is the characteristic repertory of delicate classical ornament, while the ceiling is enriched with inset paintings, a spirited design of Aurora and four Muses by Antonio Zucchi, R.A., husband of Angelica Kauffmann. These paintings, which in the course of time have become much discoloured by dirt and varnish, have been carefully cleaned and may now be seen in their original condition. The ceiling has been set out in the Octagon Court, and below it has been placed a carved wooden chimney-piece from the dining-room in Garrick's house which was purchased by the National Art-Collections Fund at the sale of architectural fittings in the Adelphi and presented to the Museum. This mantelpiece, which is delicately carved in low relief with paterae, swags and candelabra, fills a conspicuous gap in the permanent collections which contained no mantelpieces of Adam design.

The building of the Adelphi began in 1768, and Garrick seems to have been the first to buy a house in the Terrace. On 30th April, 1772, Fanny Burney records in her diary that she and a friend "were so happy as to be let in at Mr. Garrick's and saw his new house in the Adelphi buildings, a sweet situation. The house is large and most elegantly fitted up".

In addition to the well-known bedroom furniture from Garrick's villa at Hampton-on-Thames, the Museum possesses the accounts of Chippendale & Haig for furnishing 5 Adelphi Terrace, which specify the contents of each room in the house. The drawing-room had papered walls finished with a gilt leaf border and fringed curtains of green silk damask; large gilt pier-glasses hung on the walls and the furniture consisted of a dozen chairs and a sofa, japanned green and yellow, besides two inlaid Pembroke tables and commodes. In this room Garrick entertained many of the most celebrated men of the age: among them Johnson, Boswell, Reynolds, Gibbon and Burke. The National Art-Collections Fund also presented a carved doorway with a pediment and fanlight from No. 10 Adelphi Terrace with a section of the iron railings on either side.

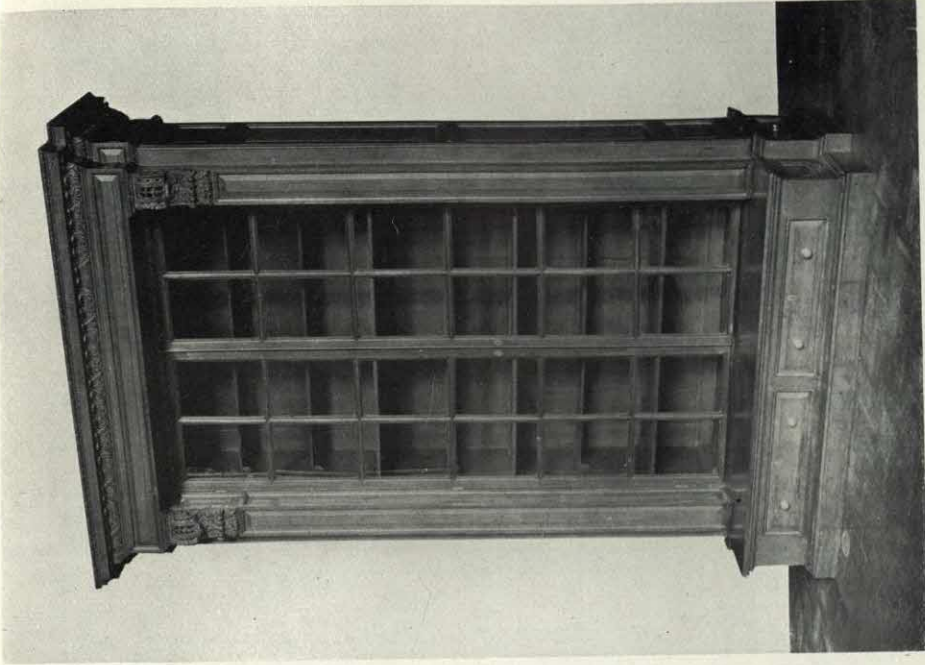
THE MITCHELL BEQUEST

The late Sir Herbert Mitchell, K.C.V.O., directed in his will that the Museum should have power to choose any objects from his collection at Barklye Wood, Heathfield, Sussex. As a result of this bequest the Museum obtained some interesting acquisitions for the Department of Woodwork. The most important is a fine cabinet of figured mahogany, carved and inlaid with satinwood (Plate 29a). The upper stage is enclosed by glazed doors and surmounted by a graceful pediment carved with acanthus foliage; the lower



(a)

(a) MAHOGANY CABINET INLAID WITH SATINWOOD. ENGLISH; ABOUT 1775. H. 7 FT. 1 IN. Bequeathed by Sir Herbert Mitchell, K.C.V.O.



(b)

(b) OAK BOOKCASE FROM DITCHLEY. ENGLISH; ABOUT 1720. H. 10 FT. 7 IN. Given by Mr. Ronald Tree, M.P.



SATINWOOD CHAIR PAINTED IN POLYCHROME. ENGLISH; ABOUT 1790. H. 3 FT. *Given by Mrs. Simon Green.*

portion is of serpentine form, the canted corners being inlaid with pendants of husks. In this cabinet distinction of design and fine craftsmanship are united, while in style it recalls the inlaid furniture produced by Chippendale & Haig about 1775. Also included in Sir Herbert Mitchell's bequest are a charming example of the painted or "japanned" chairs which were so fashionable at the end of the 18th century, a small rosewood table of the Regency period, and a mahogany cellaret of sarcophagus shape with brass lion-mask mounts.

A large mahogany bookcase dating from about 1800 with glazing framed in foliated tracery of very unusual character was given by Mrs. Mitchell. This bookcase is one of a pair, the other being in the collection of the late Sir Herbert Mitchell, the donor's brother-in-law.

A WALNUT ARMCHAIR SIGNED BY THE MAKER

From the second half of the 17th century onwards chairs are found stamped or incised with initials which are generally regarded as those of the maker. Examples of English furniture bearing the maker's name in full are of extreme rarity, and for this reason a walnut armchair purchased by this Museum is of exceptional interest and importance. One of the back legs is stamped "S. Sharp, Norwich", and the records of that City reveal that Samuel Sharp was sworn a Freeman on 24th February, 1737. The chair, which is of good proportions, was probably made a few years later, in a style that was already becoming obsolete in London. A walnut upholstered armchair of the early Georgian period of very unusual design was given by Mr. Rennie Manderson. The arms are carved with a pattern of eagles' feathers and the legs, which are partly gilt, repeat the eagle motive. Possibly this curious chair is of Irish origin.

The Museum possesses a considerable variety of chairs of the late 18th century, but two attractive models not hitherto represented in the collections were presented during the year. Mr. and Mrs. Hubert J. Powell of Lewes gave an armchair in the "Hepplewhite" style to commemorate their golden wedding. The shield-shaped back encloses curved slats swelling upwards with slight entasis and carved with wheat-ear and water-leaf. A satinwood armchair with painted decoration (Plate 30), dating from about 1790, was given by Mrs. Simon Green. It is remarkably distinguished in design and the painted decoration which is of high quality is in good preservation.

REGENCY FURNITURE

An important addition was made to the collection of Regency furniture by the purchase of a round mahogany table (fig. 7), inlaid with silver and ebony,

designed by Thomas Hope. The circular top of the table, inlaid with a wreath and a circuit of stars, rests on a three-sided plinth, similarly decorated with panels containing symmetrical designs and honeysuckle motives. The plan of the top and the elevation are figured in Hope's *Household Furniture* (1807), Plate XXXIX, where the table is called a *monopodium*. The table was sold with the contents of his house at Deepdene in 1917.

Hope belonged to a wealthy merchant family of Amsterdam, and during youthful travels in Italy, Greece and the Near East made an intensive study of classical archaeology. Having settled in England and inherited money, he formed a collection of marbles, vases, and other classical and Near-Eastern antiquities, which he arranged in his houses in Duchess Street, Cavendish Square, and at Deepdene, Surrey. Hope himself planned the interiors of both these private museums, and designed the furniture in a style which was intended to adapt classical art to "the essential modifications of utility" and "the entire substitution of machinery to manual labour". In 1807 Hope published these designs in a large volume with a long and grandiloquent introduction.

A REGENCY WHEEL-BAROMETER

A Regency wheel-barometer of exceptional quality was also acquired by purchase. The case is of mahogany mounted with ormolu and is of the "balloon" shape characteristic of the period. The finial is formed of the Prince of Wales' feathers. The dial is inscribed: "J. Russell. Falkirk INV^T ET FECIT Watchmaker to H.R.H. The Prince Regent".

John Russell of Falkirk settled in that town in 1783, and in spite of its remote situation soon acquired a great reputation as a maker of barometers, clocks and watches. He was appointed watchmaker to the Prince Regent and in 1812 a contemporary newspaper describes how "Mr. Russell of Falkirk . . . waited on His Royal Highness at Carlton House when he had the honour of delivering a superb gold chronometer of his making . . .". Russell died in 1817. Three similar barometers by him are in the Royal Collections at Buckingham Palace.

VICTORIAN DOLL'S HOUSE

A doll's house (fig. 6) which affords a most interesting illustration of interior decoration and domestic life in early Victorian times was bequeathed by Mrs. J. S. Losh. The house was copied from a Queen Anne lacquered cabinet for Frances Leigh Killer (1820-1903), and the figures and furniture were made and collected by her and her sisters; one of whom was Mrs. Losh's mother. The interior is divided into four rooms. The head of the household and his family

are dressed with great care in the costume of the period and are assembled in the parlour. On the walls are family photographs and the room contains "Gothic" chairs, an upright pianoforte, a bird in a cage, good books on the table, a cat by the fire and a variety of highly characteristic knick-knacks. The kitchen is perhaps the most interesting of the other rooms, for in it the tradition of the 17th century is still evident in the equipment. The walls are gaily patterned with saucepans in rows, polished pans, dish covers, and pewter tankards of ample size, besides utensils for tending the fire or assisting the cooking and a dresser with tiers of china.

A STRAW-WORK BOX

The decoration of small objects with coloured straws in geometrical patterns or in representation of landscapes, buildings and figures attained a high development on the Continent during the 17th century. In 1703 an Englishwoman advertised from London that she taught "straw-work of any sort as houses, birds and beasts". Later examples have often been ascribed to French prisoners confined in England during the Napoleonic wars, but it is probable that the prisoners were only responsible for a very small part of the output; at Dunstable (Bedfordshire) this form of decoration was practised on a commercial basis. An unusually attractive straw-work box dating from about 1800 was given to the Museum by Mrs. Owen Edgar. It is decorated in brilliant colours, which have not faded, with buildings and river scenes treated in a decorative abstract style without regard for scale or perspective. The elaborately fitted interior of this workbox is in pristine condition.

A GERMAN CANDLESTICK

Among objects acquired by purchase is a pricket candlestick of German origin, dating from the second half of the 15th century. It is of turned beechwood painted red and decorated with a diaper pattern of stars. Mediaeval portable candlesticks are now of great rarity, and the type has not hitherto been represented in the Museum. This example is probably one of a pair made for use on an altar, and resembles two painted pricket candlesticks in the Museum at Nuremberg, one from the cathedral at Constance, the other formerly in the church at Bielitz, Silesia. No mediaeval wooden altar candlesticks of English origin are known to survive, but there are numerous references to their use in contemporary inventories.

DUTCH BIRD-CAGE

A hanging bird-cage made of oak, ebony and ivory, which was formerly in the possession of Sir Lawrence Alma-Tadema, R.A., was given to the Museum

by Lady Frampton, whose husband, the late Sir George Frampton, R.A., purchased it from Miss Tadema. The bird-cage, which is more than 2 ft. high, is elaborately constructed in the style of baroque architecture and consists of two octagonal compartments with wired arcades divided by columns of ebony and ivory, the upper compartment being surmounted by a wired dome. This handsome and decorative object, dating from the second half of the 17th century, belongs to a type often seen in the pictures of Pieter De Hoogh and other Dutch masters of the period.

A CARVED WALNUT CHAIR

The Museum purchased a finely carved walnut chair of a type associated with Daniel Marot (1663-1752), the celebrated Dutch Huguenot architect and designer. After the Revocation of the Edict of Nantes (1685) Marot entered the service of the Prince of Orange, later William III, and became the architect of the Audience Chamber at The Hague, the State Apartments in the Palace at Loo and other important works. In 1712 Marot published at Amsterdam a volume of designs for architects, decorative painters and other craftsmen. Among the contents is a number of designs consisting of symmetrical scrollwork, vases of flowers and formal foliage, resembling the decoration of this chair. This type of chair was certainly introduced into England at the end of the 17th century by Continental craftsmen and was soon so closely copied by English chair-makers that the origin of individual pieces is often hard to determine. A good example has not hitherto been included in the Museum Collections. Marot styled himself *architecte de Guillaume III, roy de le Grandes Bretagne*, but it has never been proved that he came to England.

A FRENCH EMPIRE CRADLE

A French ormolu-mounted mahogany cradle was presented in memory of Lady Stuart of Wortley by the Hon. Clare Stuart Wortley. The cradle is boat-shaped, and is suspended between columns, the whole being richly decorated with oak branches and classical detail in finely chased ormolu. The end of the curtain-pole is vigorously carved in the form of a goose's head, holding in the beak a bar for the support of the curtain.

The cradle is said to have been used by the King of Rome, son of the Emperor Napoleon I. It is a good example of neo-classical design in Empire furniture.

BEADWORK VASE AND PEDESTAL

Towards the end of the 17th century coloured beads of glass and other materials, including shells, were often used for decoration of caskets, mirrors

and small ornaments, and as early as 1703 a London woman advertised in a Scottish newspaper that she taught "shell work in sconces rocks or flowers". The art was extensively practised in France and Germany and its highest development is illustrated by a magnificent vase and pedestal given to the Museum by Lieut.-Col. J. N. Horlick, M.C., O.B.E. In this case the materials used include several well-recognised types of Venetian beads in opaque-white, aventurine, *calcedonio*, dark-blue, light-blue and other coloured glasses, panels of blue and *calcedonio* glass probably cut in South Germany, medallions of enamel painted in colours, also of South German origin, shells, mother-of-pearl and other materials set on a solid wood body. Brilliantly decorative in colour, vase and pedestal are well proportioned, worked with great skill and of exceptional size. They were probably made for a South German palace about 1725, and are happily suited to the exuberant baroque interiors which were then the taste of the German aristocracy. It is interesting to note that in South Germany beadwork was a traditional art which had been practised during the Gothic period; a ciborium with the Crucifixion in the Schnütgen Museum, Cologne, is assigned to the 13th century.

A JAPANESE LACQUERED BOX

Her Majesty Queen Mary presented a beautiful Japanese lacquered box, which was formerly in the collection of Tenshoin, daughter of the Prince of Satsuma, wife of the Shogun Iyésada (1853-8). The box is lacquered in low relief and in high gilt relief on a gold-flaked ground. On the outside amid the foliated scrolls appears the three-leaf heraldic badge of the Tokugawa family, a branch of the Shogunate Caste who ruled from 1603 to 1867. The interior is most skilfully decorated with cranes in relief with the detail rendered in red and black.

The box belongs to a small class of lacquered objects, of which only a comparatively few pieces exist, made for special patrons by highly skilled craftsmen. It illustrates the extreme accomplishment of Japanese craftsmanship, and in decorative quality it far surpasses the general level of Japanese lacquer of this date.



Fig. 7 (see page 49)



Fig. 8

INDIA MUSEUM

HER MAJESTY QUEEN MARY graciously presented to the India Museum a number of objects, including a Nepalese box inlaid with ivory; a Siamese brocaded silk body-cloth; part of a southern Indian silk sari; and five early 19th century Sikh paintings from the Lahore Court.

The late Mr. E. L. Cappel bequeathed an important collection of seven Southern Indian bronzes, a Nandi mask from Mysore, and a Nepalese figure of the four-handed Avalokita.

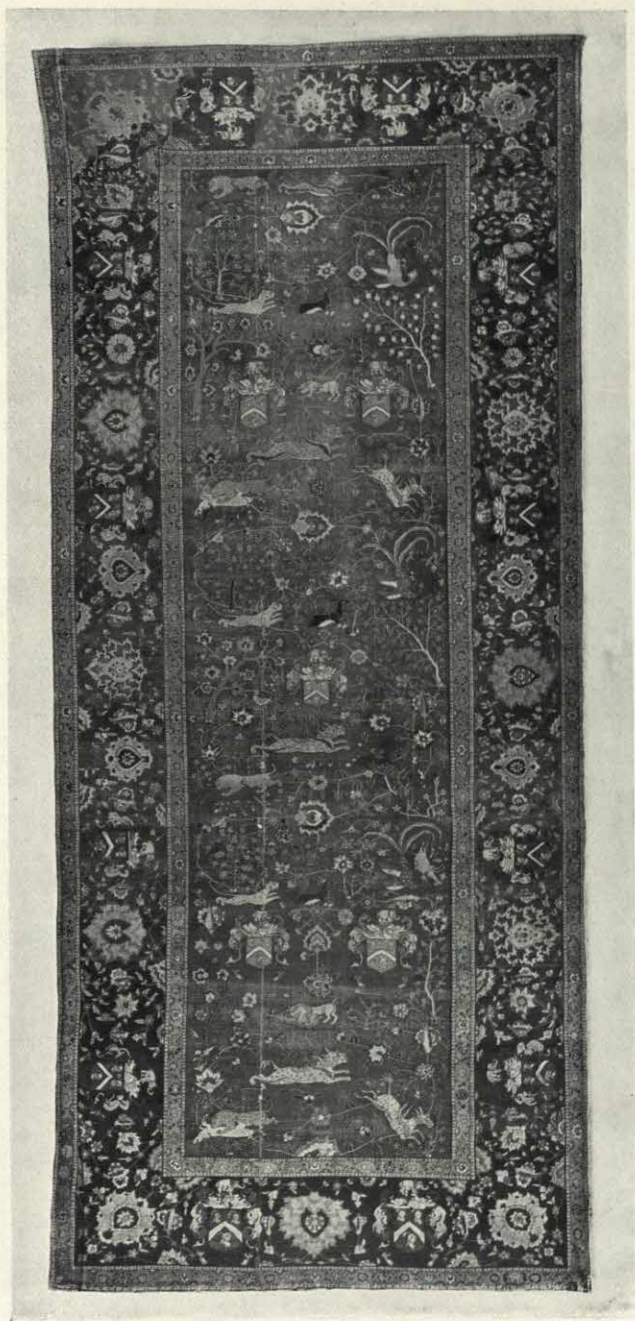
Captain Leonard Munn, O.B.E., bequeathed an interesting collection of five modern Hindu images from the Raichur Taluq, H.E.H. Nizam's Dominions, and also a large figure of a primitive village goddess, carved in teak, from the same area.

Mr. Imre Schwaiger presented an interesting collection of terracotta heads, showing classical influence, from an unknown site on the North-West Frontier; also five Graeco-Buddhist reliefs in talcose schist, and a beautiful fragment of Kushan sculpture from Mathura, representing two hands holding an offering bowl.

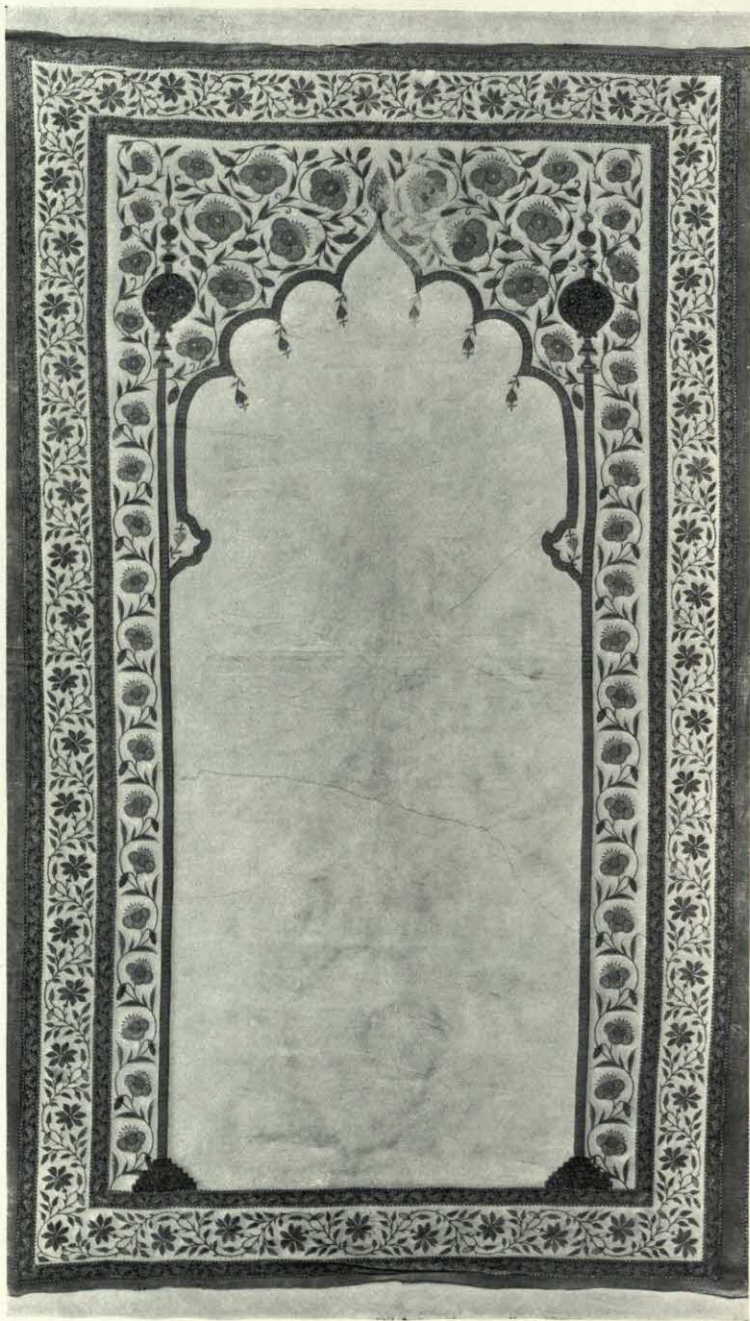
Mr. E. H. Hunt, F.R.C.S., presented a relief from the famous Buddhist site Amaravati, representing a seated Buddha; four examples of red and black pottery from the cyst-grave cemetery at Raigir, H.E.H. Nizam's Dominions, and a sword with an inscribed European blade in a Deccan hilt.

TEXTILES

The Museum's outstanding collections of Mughal art have recently been grouped together in Room 5.



PILE CARPET, BEARING THE ARMS OF WILLIAM FREMLIN.
MUGHAL; SECOND QUARTER OF THE 17TH CENTURY.
L. 19 FT. 2 IN., W. 8 FT. 5 IN.



PART OF A PRAYER-CARPET. PAINTED COTTON. MUGHAL;
17TH CENTURY. L. 10 FT. 4 IN., W. 4 FT. 4 IN.

The most important acquisition of the year is the Mughal carpet (Plate 31) made at the Imperial factory either at Agra or Lahore, expressly to the order of William Fremlin, and bearing his arms. Apart from the fact that it is a good example of Mughal work of the period, the interest of this carpet lies in its being one of the only two examples known bearing Western arms, the other being the famous Girdlers Company's carpet. It was purchased, with the help of contributions from Mr. Frank Fremlin and the National Art-Collections Fund, at a sale in Paris (where Monsieur Louis Metman, K.B.E., Director of the Musée des Arts Décoratifs, was kind enough to bid on behalf of his English colleagues).

William Fremlin (or Fremlen) was a factor of the East India Company at Ahmadabad in 1628; he was a factor at Agra in 1630 and also apparently in 1633. In 1634 he was a member of the Council at Surat, William Methwold being President; and in 1637 he was elected to succeed him. In November of that year he went on a mission to Persia, returning to Surat in February 1638. Apparently he was appointed President in January 1642. At any rate, in a letter dated 27th January, 1642, he thanks the Company for their many favours and "tendreth his subscription to your imposition of officiating the place of President for five years continuance from the time he entered thereon" (*The English Factories in India*, 1642-5, p. 15). He died in March 1646, shortly after returning to England.

An important collection of Mughal textiles was acquired by purchase. This includes three examples of the ceremonial girdle (*patka*) (fig. 8), which formed a conspicuous part of Mughal court dress, two of them in brocaded silk and one of muslin embroidered with silk; two fragments of muslin turbans embroidered in silk; and part of a cotton prayer-strip (Plate 32), hand-painted in dye colours, showing four complete panels. All these are excellent examples of court work of the second half of the 17th century. Later Mughal work is represented by two ceremonial sword covers decorated with embroidery, velvet *appliqué* and sequins, and a *huqa* mat in the same style; both these were made at Delhi in the late 18th century. A fine cotton door-hanging embroidered with silks, probably Jaipur work of the second half of the 18th century, was also purchased.

SCULPTURE

Two important additions were made to the Museum's collection of sculpture, which has recently been rearranged in the Entrance Hall. The first is a fine example of a standing Buddha (fig. 9) cast in bronze, which is Siamese of the Ayuthia period. Siamese bronze casting is usually represented in museums by bodiless heads, so that this figure comes as a very welcome acquisition, apart from its intrinsic aesthetic value.

A figure of an elephant carved in sandstone, which must have originally stood at the entrance to a Jain temple in western India, probably Gujarat, was also purchased. Indian sculpture is commonly represented by iconographic subjects and it is too often forgotten that at the great Indian sites, such as Elura and Mamallapuram, animal sculpture is common and has an attractiveness of its own. It is a little difficult to date this very decorative specimen, which may, however, be compared to Gujarati woodcarving of the early 16th century.

Important additions were also made to the collections of Nepalese and Tibetan iconography. Mr. Arthur Preston, C.B.E., presented a Nepalese gilt copper and brass shrine representing the Mandala of Manjusri, and Mr. Imre Schwaiger a Nepalese figure of Ganesa.

DANCE MASKS

In the course of the rearrangement of the Museum which is now being carried on, the objects illustrating Music, the Theatre and Dance, have been grouped together in Room 6. Three additions were made to the Museum's collection of dance masks. Five excellent examples of Singalese masks of carved and painted wood were purchased, and also an interesting Tibetan example of *repoussé* brass covered with painted leather. Mr. B. Rowland presented a collection of nine modern *papier-mâché* masks, representing traditional types, which he collected for the Museum in Bombay City.

Mrs. Hinchley presented two specimens of the traditional sceptre, gilt and encrusted with looking-glass, used in the Siamese Court Dance.

PAINTINGS

An important addition was made to the Museum's collection of paintings in the form of a Jain Yantra, painted on prepared cotton in the Gujarati style of the 15th century. The Yantra is bordered with broad panels of iconographic subjects at the top and bottom, and with decorative scrolls on either side. The importance of the Gujarati School in the history of Indian painting lies in the fact that it differs not only in style but also in technique from Mughal painting, which must be regarded as an imported court fashion. The expanse of painting displayed on this object makes it an important document for the study of this interesting phase of Indian art.

DEPARTMENT OF CIRCULATION

MRS. MARGARET D. CHAPLIN's generous gift of forty-eight specimens of Sheffield plate was among the most important of the accessions to the Travelling Collections during the past year. The cake-basket (Plate 33*b*) with its applied medallions in the manner of John Flaxman admirably exemplifies the classical style of the late 18th century. Another piece illustrated in the same group, the combined inkstand, pounce-box (sand for blotting) and candlestick, with its surmounting urn, is even more characteristic of this mode; it also typifies the ingenious functional devices invented by 18th century craftsmanship.

The accession of nine pieces of English 18th century silver given in memory of Mr. Alexander Allan Paton, C.B., by his sister, Miss Mary Paton, was especially welcome as the department is in urgent need of English 18th century silver. Mr. Bernard Cuzner gave a silver bowl and cover designed and made by himself. This attractive piece is decorated in black and red enamels and was exhibited at the Royal Academy Exhibition of British Art in Industry, 1935.

The collection of English and Irish glass given in accordance with the wishes of the late Mr. Walter Harding of Liverpool includes among other interesting examples, fourteen in all, an important Irish bowl with cut and moulded decoration dating from the late 18th century and a decanter of the early 19th century with an engraved inscription: "Success to the Waterford Volunteers" (Plate 33*a*). With the further assignment of objects from the Eumorfopoulos Collection, the Department's resources in the way of Chinese ceramics were reinforced by several important specimens ranging in date from the 3rd century B.C. to the 18th century A.D. The addition of those belonging to the period of the Ming Dynasty (1368-1644) is the more noteworthy as previously the Travelling Collections were weak in such wares. Two of these and two of earlier date are illustrated (Plate 34). The fine vase and cover of the Han Dynasty (206 B.C.-A.D. 220) derives its shape and decoration from inlaid bronze vessels.

Among the gifts graciously made by Her Majesty Queen Mary was a piece of brocaded satin, French 18th century weaving of "chinoiserie" design. This was a gift shared with the Department of Textiles and is fully described on p. 44 above. Other gifts of needlework included a cushion cover, an example of the modern trend in embroidery, worked by Miss M. Warre Cornish from a design by Mr. Alan Clutton-Brock. It was given by the embroideress.

Every year the department has gratefully to acknowledge gifts of posters from the London Passenger Transport Board and from the London and North

Eastern and Southern Railways. Messrs. Shell-Mex Ltd. are also most generous in this respect. A summary list of other gifts will be found on pp. 72 and 73.

A collection of modern pottery, porcelain, glass and textiles by various manufacturers was received on loan from the Council for Art and Industry. It is proposed to form four groups of pottery and porcelain and to issue them together with the collection of glass and the textiles on loan to local museums and art galleries.



Fig. 9

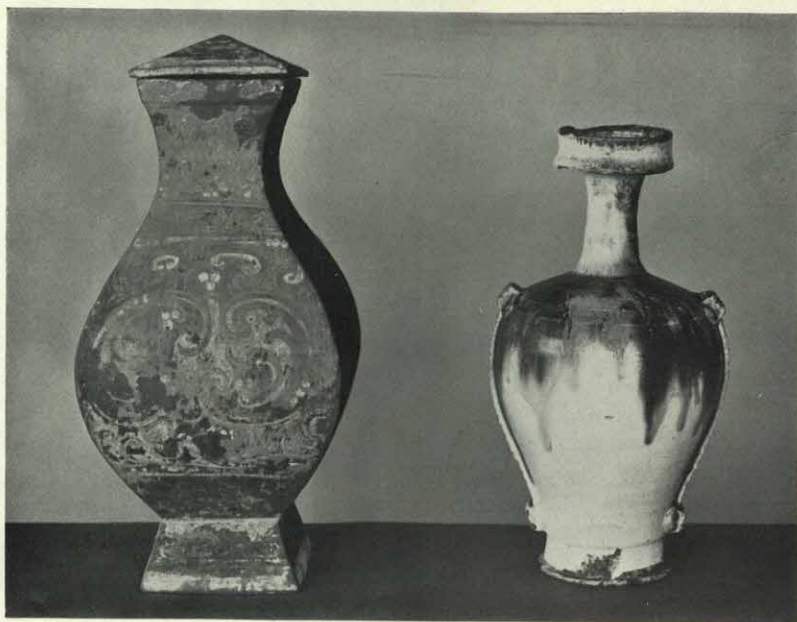


(a)



(b)

(a) GLASS DECANTER AND JUG. IRISH; EARLY 19TH CENTURY. H. 10 IN. AND H. $7\frac{1}{8}$ IN. CREAM JUG. ENGLISH OR IRISH; EARLY 19TH CENTURY. H. 3 IN. *Bequeathed by Walter Harding.* (b) SHEFFIELD PLATE. TWO-HANDLED BOWL. MARK FOR MATHEW BOULTON & CO.; ABOUT 1810. H. $3\frac{7}{8}$ IN. INKSTAND, SAND-BOX AND PENHOLDER; ABOUT 1780. H. 7 IN. SAUCE-BOAT; ABOUT 1770. H. $5\frac{1}{2}$ IN. CAKE-BASKET; ABOUT 1775. H. 5 IN. *Given by Mrs. Margaret D. Chaplin.*



(a)



(b)

EUMORFOPOULOS COLLECTION. (a) VASE AND COVER. CHINESE; HAN DYNASTY (206 B.C.-A.D. 220). H. $15\frac{3}{4}$ IN. BOTTLE. CHINESE; T'ANG DYNASTY (618-906). H. $13\frac{1}{5}$ IN. (b) VASE. TZ'U CHOU TYPE. CHINESE; 15TH CENTURY. H. $13\frac{1}{2}$ IN. WINE-JAR AND COVER. CHINESE; REIGN AND MARK OF CHIA CHING (1522-66). H. 16 IN.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES FOR THE YEAR 1936

Objects already described in the text of the REVIEW are not included in the following lists, nor has it been possible to mention all the gifts by which the Museum has benefited, especially in the Library and the Department of Engraving, Illustration and Design.

All objects have been purchased except where otherwise stated.

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

- SEAL, pebble. Sassanian; 3rd to 5th century A.D. *Given by Mr. E. Machell Cox.*
- TWO BONE RELIEFS. Men carrying baskets of fruit. Coptic; 3rd to 4th century A.D.
- THE DEESIS, steatite medallion. Byzantine; 13th to 14th century. *Given by Mr. John Hunt.*
- STUCCO PANEL. Spanish; second half of the 14th century. *Given by Dr. W. L. Hildburgh, F.S.A.*
- VIRGIN AND CHILD. Figure in painted wood. South German; 16th century. *Given by Mrs. Whidborne.*
- FRANCIS I. Agate cameo. French; middle of the 16th century. Set in a gold ring of 18th century workmanship.
- ST. CLAIRE. Cornelian intaglio. Persian; 18th century. *Given by Mr. M. Hakim.*
- BIRD; a smoky quartz. Chinese; 18th century. *Given by Mrs. Weldon.*
- EDMUND HALLEY, Astronomer Royal. Cornelian intaglio. English; 18th century. *Given by Mr. E. Machell Cox.*
- GEORGE IV as Prince Regent. Bust in wax. English; first quarter of the 19th century.
- RUDYARD KIPLING. Bronze medal by Giulio Kilyeni. *Given by Mr. Solton Engel.*
- BRONZE MEDAL; commemorative of the Brussels Universal and International Exhibition, 1935, by Bonnetain. *Given by the Commissioner-General for the United Kingdom Brussels Exhibition.*

DEPARTMENT OF CERAMICS

- FAR EASTERN POTTERY AND PORCELAIN
- CAKE-BOX AND COVER, porcelain, painted in blue. Chinese, period of Wan Li (1573-1620). *Bequeathed by Mrs. Frances Draper from the Page Draper Collection.*
- PAIR OF BOWLS, porcelain, yellow-glazed. Chinese; period of Chêng Tê (1506-21). *Bequeathed by Edward Louis Cappel, C.I.E.*
- JAR, porcelain, painted in blue. Indo-Chinese; 14th-15th century. *Given by Mr. Bernard Rackham.*
- SAUCER, porcelain, painted in colours. Japanese ("Kakiyemon" style); early 18th century. SAUCER, porcelain, painted in blue. Chinese, period of Chia Ching (1522-66). *Given by Mr. H. M. Garner.*

CANDLESTICK, porcelain, of European shape, painted in *famille verte* colours. Chinese; period of K'ang Hsi (1662-1722). *Given by Mr. Henry Jacob.*

COLLECTION of modern Japanese earthenware and stoneware. *Given by Mr. Leonard Elmhirst.*

COLLECTION OF FRAGMENTS, mainly Chinese, found at Kilwa Kisiwani in East Africa. *Given by Mr. R. D. H. Arundell.*

NEAR EASTERN POTTERY

DISH, earthenware, painted in black and blue on a white slip. Turkish (Iznik); 16th century.

DISH, earthenware, painted in blue on a white slip. Turkish (Iznik); 17th century.

EIGHT BOWLS, earthenware, with *sgraffito* decoration. From Cyprus and Constantinople. Byzantine; 14th-15th century. *Given by Mrs. Lauriston Scott.*

GOBLET, white earthenware, with carved decoration. Persian; 12th-13th century (Plate 11).

BOWL, earthenware, with *sgraffito* decoration under a green glaze. Persian; 10th-11th century.

BOWL, earthenware, with *sgraffito* decoration. Byzantine; 13th-14th century (Plate 7A).

CONTINENTAL EARTHENWARE

DRUG-POT, enamelled earthenware, painted in blue. Hispano-Moresque (Valencia); 16th century. *Given by Dr. C. H. Spiers.*

TWO PLATES, enamelled earthenware, painted in blue. Spanish (Seville); 19th century. *Given by H.M. Queen Mary.*

DISH, enamelled earthenware, painted in blue. Spanish (from Oviedo); 19th century. *Given by Mr. W. B. Dalton.*

PLATE, enamelled earthenware, painted in blue. Swedish (Marieberg); dated 1766. *Bought out of the Lane Memorial Fund.*

COFFEE-POT, enamelled earthenware, painted in blue. French (Strasbourg); about 1750. *Bought out of the Lane Memorial Fund.*

THREE FIGURES, earthenware, of peasant types. Russian (Viatska); 20th century. *Given by Mrs. Kapitza.*

CONTINENTAL PORCELAIN

SUGAR-BOX AND COVER, painted with landscapes in purple. Venetian (Cozzi factory); second half of 18th century. CUP AND SAUCER, painted in purple and crimson. French (Sèvres); about 1795. *Given by Mr. John A. Tulk.*

GROUP, modelled by M. V. Acier. German (Meissen); about 1780. *Given by Mr. William King.*

GROUP, modelled by Dominikus Auliczek. German (Nymphenburg); about 1770.

GROUP, modelled by N. Lecreux. French (Tournay); about 1780.

ENGLISH EARTHENWARE AND PORCELAIN

TEA-CADDY, slip ware. Perhaps Nottingham. Dated 1768.

PUZZLE-MUG, earthenware with dark brown glaze. Perhaps Nottingham; 18th century. *Given by Mr. Alfred Meigh.*

GROUP, "Three Graces distressing Cupid", modelled from an engraving after Angelica Kauffmann. Derby; late 18th century. *Given by Mr. Fabian Colenutt (Plate 9).*

PLATE, porcelain, printed in black. Fenton (Mason's factory); about 1800. *Given by Mr. Alfred Meigh.*

DUTCH OVEN, earthenware, with brown glaze. Sussex; 19th century. DISH AND TWO FRAGMENTS, slip ware. 18th or early 19th century. *Given by Mr. W. Cobbett Barker.*

SAUCE-BOAT, COVER AND STAND, earthenware, printed and painted in colours. Stoke-on-Trent (Spode's factory); about 1830. *Given by Mr. H. C. Game.*

COLLECTION OF FRAGMENTS of earthenware, found at Trull, Somerset. *Given by Mr. H. T. G. Watkins.*

BARBER'S BOWL, enamelled earthenware. Lambeth; inscribed "Thos. Sutton Esq: 1738." JUG, earthenware, painted in colours. Leeds; inscribed "Thos. Sutton. 1794." *Given by Mr. Thomas Sutton.*

ENGLISH PORCELAIN

GROUP, biscuit porcelain, "Three Graces distressing Cupid". English (Derby); about 1780. *Given by Mr. Fabian Colenutt.*

GLASS VESSELS, ETC.

PAIR OF CANDELABRA, cut glass. English; early 19th century. *Bequeathed by Miss A. M. Douglas-Murray.*

CREAM-JUG, cut glass. English; about 1810. *Given by Miss Anne G. Matthews.*

STAINED AND PAINTED GLASS

PANEL, St. Agnes. English; 15th century.

THREE FRAGMENTS from a panel with the Tudor Royal Arms. Found at Ashbury, Berkshire. English; early 16th century. *Given by Mr. A. D. Passmore.*

PANEL, painted in black enamel by Jan Jut. Modern. *Given by Sir Robert A. Hadfield, F.R.S., J.P.*

ROUNDEL, the month November. English; 15th century. From Matfield House, Kent. *Given by Captain E. W. Hubbard.*

DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

ENGRAVINGS, ETCHINGS AND DRYPOINTS

VIGNON (after). *Bequeathed by Miss A. M. Douglas Murray.*

ANONYMOUS. *Given by Sir George Hill, K.C.B.*

J. ROCQUE. *Given by Mr. C. W. Powell.*

STEFANO DELLA BELLA. *Given by Mrs. William Pole.*

A. BOSSE. *Given by Mr. G. Dean.*

J. PANKIEWICZ. *Given by the Société de l'Expansion d'Art Polonais.*

A. E. SADELER. *Given by Mr. H. C. Game.*

W. HOLL after F. B. BARLIN. *Given by Mr. A. R. Harvey.*

SCHELLENBERG. *Given by Mr. Alan Waistell.*

E. J. DETMOLD. *Given by Mr. S. C. Turner.*

J. MCN. WHISTLER. *Given by Miss M. Paton.*

F. VENDRAMINI, W. W. RYLAND, W. BARBER, J. KOMJATI, N. L. VARGA. *Given by Mr. A. R. Harvey.*

W. P. ROBINS, W. RUSSELL FLINT, R.A., J. MCL. PATRICK. *Given by the Print Collectors' Club.*

J. J. TISSOT (3). *Given by Dr. W. L. Hildburgh, F.S.A.*

W. VINCENT. *Given by Mr. F. C. Eeles.*

E. W. CHARLTON (3). *Given by Mrs. C. E. Charlton.*

T. ROUSSEL. *Given by Mr. C. Reginald Grundy.*

WOOD ENGRAVINGS AND LINO-CUTS

F. M. SOTHEY PITCHER. *Given by Mr. Guy Underwood.*

E. BARTOLOMIEJCZYK, ST. O. CHROSTOWSKI, M. DUNIN, S. HLADKI, J. KONARSKA, B. KRAS-NODEBSKA, T. KULISIEWICZ, E. MANTEUFFEL, S. MROZEWSKI, W. PODOSKI, W. SKOCZYLAS, W. TELAKOWSKA, W. ZURAWSKI. *Given by the Société de l'Expansion d'Art Polonais.*

LITHOGRAPHS

W. BOROWSKI, K. SRZEDNICKI. *Given by the Société de l'Expansion d'Art Polonais.*

ANONYMOUS (2). *Given by Mr. J. Gaitt.*

ANONYMOUS. *Given by Miss E. M. Rippon.*

HARRY PARKES. *Given by Mrs. E. F. Curgenv.ven.*

THURWANGER FRÈRES (17), after French painters. *Given by Mr. C. Emanuel.*

H. W. KEEN (4). *Given by Miss V. M. Barnes.*

W. F. COLLEY.

POSTERS

Some 50 posters were presented, among the donors being: *Mr. W. Gunn Gwennet; Publicity Manager, London Passenger Transport Board; Advertising Manager, Southern Railway; Mr. J. Landa; Captain A. W. F. Fuller; Publicity Manager, Messrs. Shell-Mex Ltd.; Mstislav Doboujinsky; the Secretary, Polish Embassy; Sandor Bortnyik; Mr. R. W. Praill; Mr. Frank Pick.*

ILLUSTRATION AND BOOK ORNAMENT

VERA WHEELER (15). *Given by Mr. Bernard Rackham.*

JENNIE MOORE. *Given by Mrs. William Pole.*

ARTHUR WATTS. *Given by Mrs. M. Watts.*

PAUL VERA (4). *Given by Mr. L. Woolf.*

HAROLD JONES (2). *Given by Messrs. Jonathan Cape Ltd.*

C. MONNET. *Given by Dr. W. L. Hildburgh, F.S.A.*

BOOKPLATES (2) by Eric Gill. *Given by Dr. Herman T. Radin.*

BOOKPLATES (10) by St. O. Chrostowski. *Given by the Société de l'Expansion d'Art Polonais.*

BOOKPLATE by K. F. Kaiser. *Given by Dr. Weiss.*

BOOKPLATES (3) by G. T. Friend and R. Osmond. *Given by Mr. Arthur Cole.*

BOOKPLATE by H. E. Braun-Kirchberg. *Given by the Artist.*

BOOKPLATES (3) by Marion Rice. *Given by the Artist.*

BOOKPLATES (3) by Eric Gill. *Given by the Artist.*

END-PAPERS (6), Italian.

ART OF THE THEATRE AND THE FILM
COSTUME DESIGNS (3), anonymous. *Given by Sir Barry Jackson.*

STAGE DESIGN by M. Rinka.

COSTUME DESIGNS (6) by Odilon (Mrs. Muhsam). *Given by the Artist.*

COSTUME DESIGN by Oliver Messel. *Given by Mrs. Gabrielle Enthoven, O.B.E.*

STAGE DESIGNS (2) by M. Doboujinsky.

STAGE DESIGNS (2) by Adolf Mahnke.

STAGE DESIGNS (2) by Adolf Mahnke. *Given by the Artist.*

ILLUSTRATIONS (4) for films by Lotte Reiniger. *Given by the Artist.*

ARCHITECTURE AND TOPOGRAPHY

ENGRAVED MAP OF MIDDLESEX by J. Rocque. *Given by Mr. C. W. Powell.*

ENGRAVING. Merton College, Oxford. *Given by Mr. A. Laws.*

DRAWING of Kirkham Abbey by J. Hooper. *Given by Mr. A. Laws.*

DRAWING of St. Peter's, Guernsey, by T. Wood. *Given by Mr. A. Laws.*

DRAWING of Upper Phillimore Place by Hanslip Fletcher. *Given by Mrs. Mary Christie.*

LITHOGRAPHS (2). Cullen House and Duff House by T. Henderson. *Given by Mrs. H. Stuart-Tegner.*

LITHOGRAPH. Wonders of Menai by J. Fagan. *Given by Mr. A. R. Harvey.*

LITHOGRAPH. Hampton Lucy Church by T. Dighton. *Given by Mr. A. R. Harvey.*

LITHOGRAPH. Beaumaris by H. Harris. *Given by Mr. A. R. Harvey.*

LITHOGRAPH. St. John's College, Cambridge. *Given by Mr. A. R. Harvey.*

LITHOGRAPH. Cloisters of the Monastery of St. Jerome, Lisbon, by P. Monteiro. *Given by Mrs. W. Pole.*

COPIES (2) of rood-screens at Hampstead and Swafeld Churches, Norfolk, by Mrs. Bardswell. *Given by the Artist.*

ENGRAVING. Zurich by T. Hurlimann. *Given by Mr. Charles Fenner.*

ENGRAVINGS (21). Views of Brighton and neighbourhood. *Given by Mr. A. Laws.*

LITHOGRAPHS (7). Views of Bombay by T. M. Gonsalves. *Given by Mrs. Whidborne.*

DRAWINGS (3) of Oxford by G. Pyne. *Given by Mr. C. D. Fitzroy.*

DRAWINGS (7) of Basing, near Cowden, Kent, by Martin Hardie, C.B.E.

DRAWINGS (2) of Wool Hall, Loose, Kent, by Martin Hardie, C.B.E.

ENGRAVINGS (13). English and foreign topography. *Given by Mr. F. C. Eeles.*

DRAWINGS (26) by Professor T. Hayter Lewis. *Bequeathed by Mrs. C. M. Harvie.*

ENGRAVED ORNAMENT

Designs for engraved ornament by D. Mignot, Jonas Silber, M. Treu and others.

WALL-PAPERS

FRAGMENTS (9) of wall-paper from Clock Tower, Hampton Court Palace. *Given by H.M. Office of Works.*

FRAGMENT of wall-paper from Great Jenkins Farm, Great Hollingbury, Essex. *Given by Mr. Edwin Light.*

PANELS (3) of wall-paper. *Given by Mr. A. V. Sugden.*

STAINED GLASS

ENGRAVING of painted window in memory of Margaret Beauchamp. *Given by Mr. J. Bailey.*

DRAWING of stained glass in Antrim Cathedral by J. Trinick. *Given by the Artist.*

DRAWINGS (6) of stained glass in French cathedrals by J. Trinick.

MONUMENTAL BRASSES AND SLABS

Thirty-two rubbings of brasses and heraldic medallions were presented, among the donors being: *Dr. William Brockbank; Mr. A. Van de Put; Mrs. A. Edith Perry; Mr. Cyril Ellison; Mr. F. C. Eeles; Mr. Michael MacLagan.*

DESIGNS FOR MANUFACTURERS

PATTERN-BOOK of French goldsmith, etc., 1810. *Given by Mr. L. H. Perry.*

ENGRAVED DESIGN for Wedgwood plate. *Given by Mr. A. R. Harvey.*

DRAWINGS AND STUDIES

SIR R. K. PORTER. *Given by Mr. H. K. Kennedy Skipton.*

ANONYMOUS (2). *Given by Dr. J. McGregor.*

F. SALTFLY. *Given by Dr. J. McGregor.*

JAMES HOOK. *Given by Mr. Frank B. Benger.*

J. W. OAKES, A.R.A., A. MANDER. *Given by Mr. E. Kersley.*

G. FROST. *Given by Mr. Iolo A. Williams.*

H. W. B. DAVIS, R.A., JULES BRETON, S. AUSTIN. *Given by Mrs. Charles Lee.*

JOHN SMITH. *Given by Mr. William Dray.*

E. J. DETMOLD. *Given by Mr. S. C. Turner.*

J. VARLEY. *Given by Miss N. Cullen.*

HENRY W. KEEN (6). *Given by Miss V. M. Barnes.*

C. LOVAT FRASER. *Given by Mr. John Alford.*

JOSEPH PENNELL. *Given by Miss M. Paton.*

H. G. HAMPTON. *Given by Miss Marion Hampton.*

T. PATCH. *Given by M. Doboujinsky.*

T. T. TUTE. *Given by Mr. C. Emanuel.*

SAMUEL PROUT, J. COLLET, J. C. SMITH. *Given by Dr. H. A. Powell.*

J. HARPER. *Given by Mr. A. Laws.*

J.B.L. *Given by Mr. A. Laws.*

FELIKS TOPOLSKI (6). *Given by the Artist.*

G. W. LAMBERT. *Given by Mrs. A. B. Lambert.*

LE BRUN, SPENCER GORE. *Given by Dr. W. L. Hildburgh, F.S.A.*

NUMA.

COPEL.

G. CHINNERY.

J. C. SCHETKY.

R. MARRIS (4).

COSTUME

- FASHION-PLATES (16). *Given by Miss A. St. J. Gray.*
- ENGRAVINGS, LITHOGRAPHS, etc. (12), of civil and military costume. *Given by Mr. A. R. Harvey.*
- ENGRAVED PAINTING BOOKS (2) of military and foreign national costume. *Given by Mrs. Whidborne.*
- WOOD ENGRAVINGS of French military costumes to be cut out as toys. *Given by Mr. Ridgill Trout.*
- ENGRAVINGS (23) of Paris costumes, 1817.
- DRAWINGS AND ENGRAVINGS (8) of foreign national costume. *Given by Mr. W. A. Cave.*

CHINESE AND JAPANESE ART

- JAPANESE PRINTS (14). *Given by Dr. J. McGregor.*

MISCELLANEOUS

- ORIGINAL DESIGN by E. Johnston for sans serif type for Underground Railways, 1916. *Given by the London Passenger Transport Board.*

TRANSPARENCY after T. Rowlandson. *Given by Sir Barry Jackson.*

CUT-PAPER DESIGN. *Given by Miss Hope Dobell.*

VALENTINES and CHRISTMAS CARDS (350). *Given by Mr. John E. Montagu.*

CHRISTMAS CARDS (8). *Given by Mr. Walter E. C. Heap.*

IMPRESSION from a copper plate by T. Minton for decorating earthenware. *Given by Mr. Alfred Meigh.*

GAME OF PANORAMACOPIA. *Given by Mrs. Whidborne.*

POLYORAMA or Endless Changes of Landscape.

DESIGN for a woolwork picture. *Given by Mr. A. R. Harvey.*

ITALIAN END-PAPERS (6).

ENGRAVED SPELLING SHEETS (12). *Given by Mr. Philip James.*

GEOGRAPHY CARDS and GAME OF CONFESSIONS or Psychological Thumbscrews. *Given by the late Canon, and Mrs. W. F. A. Ellison.*

TURKISH MARIONETTES (10). *Given by the Marchesa Louise Ordoño de Rosales.*

DEPARTMENT OF PAINTINGS

OIL PAINTING

- G. F. WATTS, O.M., R.A. Portrait of Constantine Ionides. *Given by Miss Daphne Ionides.*

WATER-COLOUR PAINTINGS

- WILLIAM FLEETWOOD VARLEY. A Welsh Landscape.
- REV. J. GARDNOR. Ruins of a Church, Bacharach on the Rhine.
- REV. J. GARDNOR. Capelle Castle, on the Rhine.
- HENRY WIGSTEAD (perhaps by). The Guilty Couple. *Given by Dr. Herbert A. Powell.*
- WILLIAM MULREADY. An Abbey Gateway. *Given by Dr. Herbert A. Powell.*

ALFRED NICHOLSON. A Ruined Abbey. *Given by Dr. Herbert A. Powell.*

ANONYMOUS. Portrait of a Gentleman. English, c. 1765. *Bequeathed by Sir Herbert Mitchell, K.C.V.O.*

GEORGE LEWIS. View of Woolwich, 1788.

JAMES FORRESTER. A Waterfall.

JAMES FORRESTER. An Italian Landscape.

EDWARD BIRD, R.A. Landscape with a Cottage.

T. YOUNG. Landscape with a House and Countryfolk. Signed and dated 1793.

E. J. PASQUIER. Landscape Composition with River and Mountains, 1832. *Given by Mr. A. Laws.*

JOHN RUSKIN. Portrait of Mrs. Keevil-Davies.
WILLIAM K. KEELING, R.I. A scene from *As You Like It*.

THOMAS LEESON ROWBOTHAM, jun. Interior of a Highland Inn, 1847. *Given by Miss Jessie E. Swain.*

ARTHUR RACKHAM, R.W.S. South Downs at Amberley. *Given by the Artist.*

ARTHUR RACKHAM, R.W.S. Izaak Walton reclining against a Fence. *Given by the Artist.*

PASTEL

BEATRICE HOW. "Tendresse".

MINIATURES

ALEXANDER STEWART. Portrait of a Gentleman, 1807. *Purchased with the funds of the R. H. Stephenson Bequest.*

HENRY BONE, R.A. Portrait of his wife, Elizabeth Vandermeulen, 1779. *Purchased with the funds of the R. H. Stephenson Bequest.*

P. E. STROEHLING. Portrait thought to represent Prince Michael Woronzow.

EDWARD FOSTER. Portrait of a Lady, 1803, after an oil painting. *Given by Mrs. Graham Rees-Mogg.*

HENRY SPICER. Enamel Portrait of a Man. Signed, and dated 1767.

THOMAS HARGREAVES. Portrait of Catherine Townley (Mrs. Wager Allix), 1820. *Purchased with the funds of the R. H. Stephenson Bequest.*

SILHOUETTES

JOHN MIERS. Portrait of Master Phipps. Signed. *Given by Miss Mary Susan Phipps Tiarks.*

ANONYMOUS. Portrait of a Man, set in a gold ring. *Given by Mrs. Nora Robbins in memory of Lucy E. Oppenheimer.*

PAPER CUTTINGS

ANONYMOUS. German, about 1830. Trees and figures. *Bequeathed by Mrs. Frances Draper from the Page Draper Collection.*

ANONYMOUS. German, about 1830. Trees, Bridge, Figures and Horses. *Bequeathed by Mrs. Frances Draper from the Page Draper Collection.*

LANTERN SLIDES

Six Lantern Slides. English, about 1798.

MISCELLANEOUS

W. J. KING. Landscape composed of leaves and flower petals. *Given by Mrs. A. King.*

LIBRARY

ART OF THE BOOK

DE LAMA, G. Vita del Cav. G. Bodoni. 2 vols. Parma, 1816.

HULLMANDEL, C. Some important improvements in lithographic printing. London, 1827.

PETERS, H. T. America on stone. New York, 1931.

AUDIN, M. Les livrets typographiques des fonderies français. Paris, 1933 (1936).

HOBSON, G. D. Les reliures à la fanfare. Le problème de L'S fermé. London, 1935.

ILLUMINATED MANUSCRIPTS

CHAUCER, G. The Ellesmere Chaucer. Reproduced in facsimile. 2 vols. Manchester, 1911.

BOURDICHON, J. Description of the great Book of Hours of Henry the Eighth, illustrated by J. B. of Tours. Privately printed, 1923.

PREISENDANZ, K., and HOMBERGER, O. Das Evangelistar des Speyerer Domes. Leipzig, 1930.

VIENNA: Nationalbibliothek. Die Wiener Genesis. Farbenlichtdruckfaksimile . . . Herausgegeben von H. Gerstinger. 2 vols. Wien, 1931.

CORPUS codicum islandicorum medii aevi, vii. HERMANNSON. H. Icelandic illuminated manuscripts of the Middle Ages. Copenhagen, 1935.

LONDON: Roxburghe Club. The Bohun manuscripts. Described by M. R. James. Oxford, 1936. *Given by Mr. C. H. St. John Hornby.*

ROME: Vatican [Library]. Codices e Vaticanis selecti, xxiv. MAGNANI, L. La cronaca figurata di Giovanni Villani. Città del Vaticano, 1936.

PARIS: École Nationale Supérieure des Beaux-Arts. Dessins de maîtres français. iv, H. Daumier. 1924. v, Ingres. 1926. *Given by Mrs. Constance Rea.*

ROME: Reale Commissione Vinciana. I manoscritti e i disegni di Leonardo da Vinci. Serie minore, iv. Il Codice Forster III nel Victoria and Albert Museum. Rome, 1934. *Given by the Reale Commissione Vinciana.*

STOCKHOLM: National Museum. Collection de dessins, II. N. Poussin. 1935.

ILLUSTRATED BOOKS

PUSHKIN, A. S. Evgenii Oneghin, roman v. stikhakh. Illustrations by N. Kuz'min. Moscow, 1933.

SHAKESPEARE, W. Romeo and Juliet, with designs by Oliver Messel. London, 1936.

VERGILIUS MARO, P. Bucoliques. Eaux-fortes originales de A. Beaudin. Paris, 1936.

PAINTING

B[OUTET], C. Traité de mignature. 2 ed. Paris, 1674.

BREUIL, H. Les peintures rupestres schématiques de la péninsule ibérique. 4 vols. Lagny, 1933-5.

CHICAGO: University [Oriental Institute]. DAVIES, N. M. Ancient Egyptian paintings. 3 vols. Chicago, 1936.

MAYER, A. L. Velazquez. Catalogue raisonné of the pictures and drawings. London, 1936.

DRAWINGS

FRANKFORT - ON - THE - MAIN: Prestel-Gesellschaft. Veröffentlichungen, III-IX, XI-XV. 12 vols. Frankfurt a./M., 1914-26.

BERLIN: Staatliche Museen [Kupferstichkabinett]. FRIEDLAEDNER, M. J. Die Zeichnungen alter Meister im Kupferstichkabinett. Die deutschen Meister . . . Von E. Bock, 2 vols. Berlin, 1921.

PRIVATE COLLECTIONS

KAWASAKI, Y. Chōshunkaku ranshō [a description of the collection of Iwasaki Meinen]. 6 vols. Tokyo, 1914. *Given by Mr. Frank Brangwyn, R.A.*

GOULDING, R. W. Catalogue of the pictures belonging to His Grace the Duke of Portland, K.G., compiled by R.W.G. and revised by C. K. Adams. Cambridge, 1936. *Given by the Duke of Portland, K.G.*

BORENIUS, T. Catalogue of the pictures and drawings at Harewood House . . . in the collection of the Earl of Harewood. Oxford (privately printed), 1936. *Given by the Earl of Harewood, K.G.*

ARNOLD, SIR T. W. The library of A. Chester Beatty. Oriental MSS. 1-18. 3 vols. 1936. *Given by Mr. A. Chester Beatty.*

RICCI, S. DE. Signed bindings in the M. L. Schiff Collection. 4 vols. New York, 1935. *Given by Mr. John M. Schiff.*

GRUNDY, C. R. A catalogue of the pictures and drawings in the collection of F. J. Nettlefold. Vol. II. 1935. *Given by Mr. F. J. Nettlefold.*

SCULPTURE

MAHN, H. Kathedralplastik in Spanien. Reutlingen (1935).

OBERHAMMER, V. Die Bronzestandbilder des Maximiliangrabmales in der Hofkirche zu Innsbruck. Innsbruck, 1935.

TEXTILES

HASERICK, E. C. The secrets of the art of dyeing wool, cotton and linen, etc. Cambridge (Mass.), 1869.

YSELSTEYN, G. T. VAN. Geschiedenis der tapijtweverijen in de noordelijke Nederlanden. 2 vols. Leiden, 1936.

MISCELLANEOUS

SEUTTER, M. Ein schönes und nützliches Bissbuch. Augsburg, 1584.

WOOD, J. A series of plans for cottages or habitations of the labourer, etc. London, 1792.

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DEPARTMENT OF METALWORK

RING, gold, set with a glass paste. English; early 19th century. *Given by H.M. Queen Mary.*

FIRE-GRATE, steel. English; 18th century.

CLOCK, brass. English; about 1680. *Given by Miss Mary Bragg.*

HEAD OF A BODHISATTVA, cast iron, painted. Chinese; T'ang Dynasty (618-906). *Given by Mr. Oswald Toynbee Falk through the National Art-Collections Fund.*

RING, gold, set with emerald and diamonds. English; about 1850.

JEWEL, silver, set with chrysolites. Spanish; 18th century. *Both given by Mr. Cecil Crofton.*

FIRE-GRATE, steel. English; 18th century. *Given by Lady Plender.*

TWO MIRRORS, bronze. Ancient Chinese. *Given by Mrs. Walter Medlicott.*

QUILL-CUTTER, gilt brass, in shagreen case. English; early 19th century. *Given by Mr. Hugh Cobb.*

CHATELAINE AND PAIR OF SCISSORS, cut steel. English; 18th century. *Given by Mr. Francis Buckley.*

SEAL-TOP SPOON, brass. English; early 17th century. *Given by Miss D. M. Sedding.*

THREE FIRE-GRATES, cast iron. English; 18th century. *Given by Messrs. T. Crowther & Son.*

TWO BALCONY-FRONTS and other ironwork from the Adelphi. English; late 18th century. *Given by the Adelphi Development Company.*

RING, gold. English; 15th century. *Given by Vice-Admiral Charles Tibbits.*

SPOON, silver. Swedish; about 1600. *Given by Professor Flavio Prister.*

CHINESE AND JAPANESE BRONZES. *Bequeathed by Edward Louis Cappel, C.I.E.*

BRACELET, gold. English; about 1860. *Given by Messrs. J. R. Ogden & Son Ltd.*

COLLECTION OF ABYSSINIAN SILVERSMITHS' WORK. *Given by Mrs. Henry Perrin.*

SWORD-GUARD by Someya Kazunobu. *Given by Mr. Henry Bergen.*

ENAMELLED CASKET AND PLAQUE, by Phoebe Anna Traquair. *Bequeathed by the Artist.*

FORK, steel, with silver handle. Irish; about 1770. *Given by Mr. W. P. D. Stebbing.*

DEPARTMENT OF TEXTILES

CARPETS

CARPET, knotted wool pile. Chinese; 18th-19th century. *Given by Mr. E. Guy Ridpath.*

RUG, silk loop-pile. Spanish; dated 1797. *Given by Mr. J. McLure Hamilton.*

COSTUMES AND ACCESSORIES

BOLERO JACKET, purple cloth. English; c. 1901. GLOAK, blue spotted velvet. English; c. 1898. TEA-GOWN, pink silk and net. English; c. 1909. *All given by Mr. N. Nicholson.*

BOOTS (pair), man's, embroidered. English; mid-19th century. *Given by Mr. A. L. B. Ashton.*

DOLL, dressed and with spare clothes. English; c. 1760. *Given by Mrs. C. M. Sprott.*

DRESS, black velvet. English; 1933. *Given by Miss M. Clayton.*

DRESS, embroidered muslin. English; 1822-5. *Given by H.M. Queen Mary.*

DRESS, printed cotton. English?; 1823-5. *Given by Miss Isabel D. Mackintosh.*

DRESS, purple plush. English; c. 1894. WOMAN'S COSTUME. English; c. 1892. *Both given by Miss G. de la Poer.*

EVENING DRESS, red velvet. English; 1934. *Given by Mrs. K. Hely-Hutchinson.*

FAN, Honiton lace and mother-of-pearl. English; 1880-90. *Given by H.M. Queen Mary.*

FAN, painted ivory and mother-of-pearl. French; third quarter of the 18th century. *Given by Lady Frampton.*

FANS (2), painted on paper. Chinese; late 19th century. *Given by Mrs. Alec Tweedie.*

FROCK, child's, wool on cotton. English; 1812-5. *Given by Miss Isabel D. Mackintosh.*

GLOVES (pair), white kid and satin. English; 1830-5. *Given by Miss Stephenson in 1935.*

HAIR-NET, silk. English; probably 1878. *Given by Signora A. Cardinale.*

HAT, woman's, black beaver. English; 1860-70. *Given by Miss Dorothy M. Caswall.*

NECKLACE, bead-work. English; early 19th century. *Given by H.M. Queen Mary.*

OVERCOAT, man's, woollen cloth. English; early 19th century. *Given by Mr. Robert Spence.*

PARASOL, chiné silk. English; 1900-10. PARASOL; second half of the 19th century. *Both given by H.M. Queen Mary.*

STRAW HAT, child's. English; c. 1910. STRAW HAT, man's "boater". English; early 20th century. *Both given by Mr. N. A. Bicknell.*

WAISTCOAT, cotton braid on cloth. Cyprus; 20th century. *Given by Mrs. A. G. Joannides.*

WAISTCOAT, embroidered silk. English; 1760-70. *Given by H.M. Queen Mary.*

WEDDING COSTUME. English; 1928. *Given by Mrs. M. Bremner.*

ENGLISH EMBROIDERIES

QUILT (part of), silk on cotton. English; first half of the 18th century. *Given by Mrs. D. A. King.*

EUROPEAN EMBROIDERIES

BAND, drawn-thread work. Italian; 16th-17th century. *Given by Mrs. Vernon Guise.*

BAND, silk on linen. Italian; 17th century. ALTAR FRONTAL, silk on linen. Probably Sardinian; 18th century. *Both given by Mr. D. H. Cohen in memory of Mrs. Herbert Cohen.*

BEDSPREAD, silk on linen. Portuguese; 18th century. *Given by Mrs. Watson Kennedy.*

SAMPLER-HANDKERCHIEF, cotton drawn and punched work. Italian; 1830. *Given by Mrs. Edward E. Berry.*

FAR EASTERN EMBROIDERIES

BORDER, silk on cotton. Indo-Portuguese; 17th century. *Given by the Misses Evelyn J. and Mabel F. Markham.*

SHAWL, silk on silk. Chinese (Canton); 19th century. *Given by H.M. Queen Mary.*

NEAR EASTERN EMBROIDERIES

CURTAINS (2), silk on cotton. Algerian; 18th century. *Given by Mrs. Watson Kennedy.*

TOWEL, silk and cotton on linen. Cyprus, 20th century. *Given by Mrs. A. G. Joannides.*

WOMAN'S COAT, silk on silk. Turcoman; 19th century. *Given by Mrs. B. Hoskyn.*

LACE

BABY'S CAP, hollie-work. English; 18th century. *Given by Mrs. Annie Wyatt-Paine.*

BORDER, bobbin lace. Brussels; 18th century. *Given by Miss B. A. Hinton.*

BORDER, bobbin lace. English; 1910. BORDERS (2), bobbin lace. English; 1912. BORDER, bobbin lace. English; 20th century. BORDER, Honiton bobbin appliqué. English; 1912. BORDER, Honiton bobbin lace. English; 20th century. FAN MOUNT, Honiton bobbin lace. English; 1910. PANEL, bobbin lace. English; 20th century. *All given by the National Lace Association.*

INSERTION, bobbin lace. Valenciennes; 18th century. *Given by Mrs. A. Dawson.*

LAPPET, appliqué lace. English?; 19th century. *Given by Mrs. F. D. Wood-Hill.*

LAPPETS (pair), bobbin lace. Brussels; 18th century. *Given by Mrs. Kathleen Powell.*

MAT, plaited cactus fibre. Dalmatian (Hvar); c. 1936. *Given by Mr. J. L. Nevinson.*

MISCELLANEOUS

IVORY NEEDLECASE, containing seven needles and four pins. English or French; 18th-19th century. *Given by Dr. F. W. Cock.*

MAT, Jamaica lace-bark tree. Jamaican. *Given by Mrs. Herrington.*

PILLOW-LACE BOBBINS (30). English; 19th century. *Given by the late Mrs. E. J. Seaton.*

PRINTED FABRICS

COTTON (15 pieces). English; 19th century. *Given by Mrs. H. Chase Mason.*

COTTON. French; early 19th century. *Given by the Hon. Mrs. L. Lindley.*

PATCHWORK QUILT, cotton. "Pineapple" pattern. American; second half of the 19th century. PATCHWORK QUILT, cotton, "Star of Bethlehem" pattern. American; second half of the 19th century. *Both given by Mrs. Foster Stearns.*

SHAWL, silk. English; 19th century. *Given by H.M. Queen Mary.*

EUROPEAN WOVEN FABRICS

BOOK OF SAMPLES, hand-loom silks. English; second half of the 19th century. *Given by Mrs. E. L. Spink.*

CHALICE VEIL, brocaded silk. Italian; late 17th century. *Given by Miss Amy E. Tomes.*

CHINÉ SILK. French; mid-19th century. *Given by Mrs. R. S. Scholfield.*

NAPKIN, linen damask. Irish; dated 1734. *Given by Lady Margaret Boscawen.*

SILK PANEL, satin ground. English; second half of the 19th century. *Given by Mr. J. L. Nevins.*

TABLE-CLOTH, linen damask. "David and Bathsheba". Flemish or German; late 17th century. *Given by Miss Gibson.*

TABLE-CLOTH, linen damask. "Jephthah". Flemish or German; late 17th century. *Given by Signora A. Cardinale.*

NEAR EASTERN WOVEN FABRICS

SHAWL (part of), brocaded silk. Persian; 19th century. *Given by Mrs. Mary H. Vere Nicoll.*

DEPARTMENT OF WOODWORK

ENGLISH

PANEL, carved oak, a heraldic shield with the Sacred Monogram. Late 15th century. *Given by Dr. Philip Nelson, F.R.S.E.*

RAFTER (portion of), painted oak. From Devonshire. 15th century. *Given by Mr. F. C. Eeles.*

TWO LUNETTES, painted with figure subjects, Venus and Diana. From the Adelphi. About 1775. *Given by Mr. A. B. Hayward, F.R.I.B.A.*

COLLECTION OF MOULDINGS, carved pinewood. From the Adelphi. About 1775. *Given by Mr. A. J. Bloomfield.*

CHEESE-COASTER, carved mahogany. About 1800. *Given by Mrs. Eldridge.*

CARVED AND GILT WALL-LIGHT. About 1810.

MODEL OF AN INTERIOR, carved boxwood. Late 19th century. *Given by Miss Helen M. Enthoven.*

CONTINENTAL

PANEL OF A CHURCH SCREEN, pinewood, carved in openwork, painted and partly gilt. South Italian; late 17th century. *Given by Mrs. Grace Shenley.*

THREE CARVED OAK PANELS. German(?); early 16th century.

EASTERN

PAINTED PAPIER MÂCHÉ MIRROR CASE. Persian; dated 1730. *Given by Mr. W. J. E. Binnie.*

SCREEN, six-fold, with painted decoration. Japanese; early 19th century. *Given by the Misses E. A. and A. J. Bannatyne.*

CABINET, polychrome lacquered decoration and mother-of-pearl inlay. Japanese; first half of 19th century. *Given by Mrs. C. I. Adderley.*

BOX, composition decorated with lacquer. Chinese; period of Ch'ien Lung (1736-95). *Given by Mrs. P. R. Waud.*

CABINET, black-wood carved. Chinese; middle of 19th century. *Given by Lady G. E. Scott.*

INDIA MUSEUM

- LID OF TOILET BOX, jade. Mughal; 17th century. *Given by Mr. G. Abercromby.*
- TWO BURMESE ILLUSTRATED BOOKS, painted in tempera colours. 19th century. *Given by Mr. N. G. Cholmeley.*
- MALE HEAD, stone. Western India; 10th century. *Given by Mr. H. F. Collum.*
- COPPER FIGURE OF DEVI. Southern India; 18th century. *Given by Mrs. R. S. Taylor.*
- COPPER FIGURE OF VAJRADHARA. Nepal; 19th century. *Given anonymously.*
- LAMP, talcose schist. Graeco-Buddhist; Gandhara. *Given by Lt.-Col. J. McCaskill.*
- SILVER DAGGER AND SHEATH. Burmese; 17th century. *Given by Mr. W. G. Ullathorne.*
- BHIL BOW AND ARROWS. West Khandesh; 19th century. *Given by Mr. K. de B. Codrington.*
- COPPER TRUMPET AND DANCER'S WAND OF PAINTED GOURD. Raichur Taluq, H.E.H. the Nizam's dominions. *Bequeathed by Captain Leonard Munn, O.B.E.*

DEPARTMENT OF CIRCULATION

CERAMICS

- PLATES (2), enamelled earthenware. Spanish (Seville); modern. *Given by H.M. Queen Mary.*
- SUGAR BASIN AND COVER, porcelain, painted in blue. French (St. Cloud); first quarter of 18th century. *Given by Mrs. de l'Hôpital.*
- WINE-VASE, earthenware, with decoration in relief under a mottled green glaze: from the Eumorfopoulos Collection. Chinese; Han Dynasty (206 B.C.-A.D. 220).
- BOX AND COVER, earthenware with mottled green glaze: from the Eumorfopoulos Collection. Chinese; T'ang Dynasty (618-906).
- MEDICINE VASE, earthenware, with lavender-coloured glaze: from the Eumorfopoulos Collection. Chinese; Yuan Dynasty (1280-1367).
- DISH, porcelain, with a yellow glaze: from the Eumorfopoulos Collection. Chinese; mark and reign of Chêng Hua (1465-87).
- BOWL, porcelain, with incised decoration under a green glaze: from the Eumorfopoulos Collection. Chinese; 16th century.
- VASE, porcelain, with incised decoration under a white glaze: from the Eumorfopoulos Collection. Chinese; period of the Emperor Yung Chêng (1723-35).

DISH, earthenware, with incised decoration under a turquoise-blue glaze. Persian; 13th century.

GLASS

- BOTTLE AND JAR. Syrian; second or third century A.D. UNGUENT BOTTLES (2) AND EWER. Egyptian; 26th Dynasty (663 B.C.). *All given by Colonel White.*

METALWORK

- JEWELLERY (7 pieces) and BUTTONS (4), cut steel. English; early 19th century. *Given anonymously.*
- SPOONS (2), silver. English; London hall-mark for 1683. COFFEE-POT, copper plated with silver. French; c. 1805. SOUP TUREEN, copper, plated with silver. French; c. 1805. *All given by Mrs. Templeton.*

PAINTINGS, PRINTS AND DRAWINGS

- WATER-COLOUR DRAWING. Scene near Pulborough. By Berenger Benger. *Given by Mr. R. B. Benger.*
- COLOUR WOODCUTS (3). Three of the series "The fifty-three stages of the Tokaido" by Hokusai. *Given by Dr. J. McGregor.*

COSTUME DESIGNS (3) by Odilon (Elizabeth Boedecker, Mrs. Fritz Muhsam). *Given by the Artist.*

COSTUME DESIGN. For the Ballet *Petrouchka* by A. Benois.

OIL PAINTING. Nude male figure, by Rodney Burn.

DRAWING OF STAINED GLASS. *The Visitation*, by John Trinick.

WOOD ENGRAVINGS. *Le Soir; La Veillée*; both by J. A. Lavieille after Millet. *Given by Mr. C. Emanuel.*

SCULPTURE

RELIEF, terracotta. *Angel Musicians*. Asqueeze from the altar of San Trovaso, Venice. Italian; 15th century. *Given by Canon John D. Longinotto.*

TEXTILES

Embroideries

COAT, silk damask, embroidered in coloured silks. Chinese; 19th century. COVER, cotton muslin, embroidered in coloured silks. Turkish; second half of 19th century. *Both given by H.M. Queen Mary.*

SCARF, linen, embroidered with metal thread. Turkish; early 19th century. *Given by Madame A. Kesel.*

BIB, linen, quilted and embroidered in the style of the 18th century. Worked in the 19th century by Miss Mary Jane Van Loest. *Given by Miss Bessie K. Baillie.*

SCREEN-PANEL, embroidered in coloured silks. English; about 1800. *Given by Mr. E. M. Scrutton.*

CURTAIN (part of), embroidered in coloured wools. English; late 17th century.

COVERLET (part of), cotton embroidered in coloured wools. English; early 18th century.

Printed and Woven Fabrics

VARIOUS FABRICS (12 pieces), designed for and *given by Betty Joel Ltd.* French; modern.

FRAGMENT from a dress of chiné silk, printed. French; middle of 19th century. *Given by Mrs. R. S. Scholfield.*

QUILT (part of), cotton. English; 18th century. *Given by Mrs. D. A. King.*

WOODWORK

PANELS (8), carved oak. English; 15th and early 17th centuries. *Given by Mr. Ralph Griffin, F.S.A.*

LOANS

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

A MARBLE relief representing "Thetis rising from the sea to console Achilles for the death of Patroclus", which was lent by the Tate Gallery, is an important example of the work of the sculptor Thomas Banks (b. 1735; d. 1805). The relief, which dates from about 1778, was presented to the Tate Gallery by the sculptor's daughter, Mrs. Lavinia Forster.

The most important loan during the year was that of a number of pieces of early Chinese sculpture lent by the Museum Von Der Heydt. These include a remarkable stele of the Han Dynasty bearing the date A.D. 114—the earliest dated stele; two other steles with the dates A.D. 520 and 536; a beautiful stone figure of a Bodhisattva and two stone birds from T'ien-lung-shan; and a cast-iron figure of a Temple Guardian dating from the Sung Dynasty.

Among the additions to Dr. Hildburgh's large collections may be noted a porphyry statuette, perhaps of late Roman date, and a marble bust of George III by Peter Turnerelli. Monsieur Joseph Homberg lent two beautiful French statuettes of angels, carved in oak, dating from the second half of the 13th century. Two unusual bronze statuettes of Adam and Eve from the collection of Sir John Stirling Maxwell, Bt., K.T., are probably Flemish work of the 16th century. Mention has already been made of the honeystone portrait of Jacob Philip Adler (d. 1553), probably by Lorenz Rosenbaum, lent by Lady Ludlow. Sir Algernon Osborn lent a terracotta statuette of a man in armour, the work of an English sculptor, at present unidentified, of the second half of the 18th century; and another example of English sculpture of the same period is a wax portrait relief of Edward Hodgson by Philip Cornman, an artist exhibiting in 1788-92, lent by Dr. W. Broughton-Alcock.

Finally, an important example of advanced modern sculpture was lent by Mr. H. S. Ede—Constantin Brancusi's well-known *Poisson d'Or*.

DEPARTMENT OF CERAMICS

Mr. C. M. Fleury very kindly lent an English glass goblet of the early 18th century, with diamond engraving; it is dated 1761 and signed *Geo. Chapman*.

DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

Her Majesty Queen Mary very kindly deposited on permanent loan three volumes of illustrations by Chiao-Ping-Cheng to *T'ao-Hua-Shen* ("The Peach Blossom Fan").

DEPARTMENT OF PAINTINGS

The Department was enriched by a number of loans during the year. Amongst others, Mr. A. F. Graham lent a miniature portrait in enamel of Charles II by an unknown artist; Mr. Reginald Jones lent a miniature portrait of an officer by John Smart; Lieut.-Col. J. E. M^{cc}Gwire lent a miniature portrait of Walter M^{cc}Gwire by John Comerford; Mrs. M. Cowley lent a miniature portrait of Sir George Bromley, Bt., by John Smart, and Dr. W. Broughton-Alcock lent a miniature portrait of Christine Smith by Richard Cosway.

In addition to these, the Tate Gallery, Millbank, lent two paintings of illustrations to *Pamela* by Joseph Highmore. These are now hung with contemporary furniture in the Octagon Court, as is also *The Fortune Teller* by George Morland, lent by the same Gallery.

The National Gallery lent an oil painting of Sir Ralph Abercomby and his secretary by John Downman.

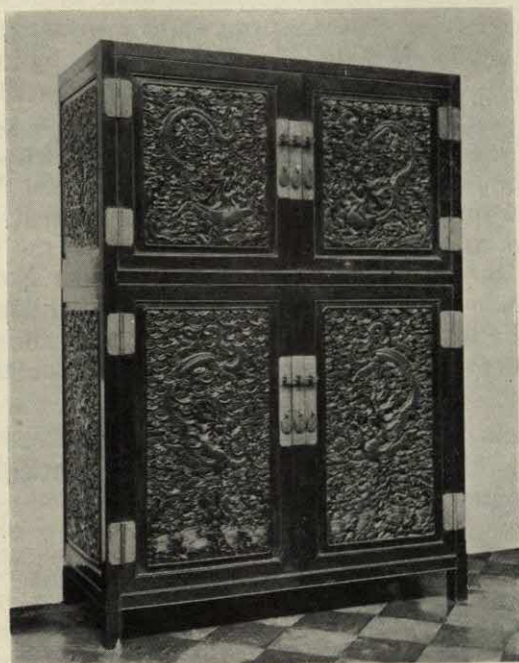


Fig. 10 (see page 80)

APPENDIX A

REPORT ON THE MUSEUM FOR THE YEAR 1936

DURING the early part of the year Rooms 65-69 containing the Jones Collection were redecorated and the collection, consisting chiefly of French 18th century art, was entirely rearranged. The Italian galleries in the Department of Architecture and Sculpture were also redecorated and to some extent rearranged.

A number of special exhibitions were held during the year. These included an exhibition of the entire Eumorfopoulos Collection opened by His Excellency the Chinese Ambassador. Following closely on the International Exhibition of Chinese Art the exhibition proved extremely popular and was visited by 37,288 persons. Entrance was free to the public on Sundays, and a charge of 1/- was made on other days. The receipts from this source amounted to £900, which has been added to the Purchase grants of the British Museum and the Victoria and Albert Museum as a contribution towards the completion of the purchase of the collection. The Department of Engraving, Illustration and Design held an exhibition of designs for silhouette films by Lotte Reiniger; an exhibition of Polish Graphic Art, opened by His Excellency the Polish Ambassador; an exhibition of drawings for stained glass and a number of small displays. The Department of Metalwork organised a special exhibition of domestic metalwork in conjunction with the Council for Art and Industry, and the Library organised a Pickwick Centenary exhibition and an attractive display of modern commercial typography. Towards the end of the year an exhibition for boys and girls was arranged in the North Court of the Museum. In addition to those already mentioned the Exhibition of Arts under the auspices of the Civil Service Arts Council was held during February and March in the North Court; also the exhibition of the work of the Royal College of Art Sketch Club.

A series of concerts under the auspices of the League of Arts was given in the Lecture Theatre during the autumn and winter and a series of poetry recitals and other entertainments during May.

PUBLICATIONS AND PHOTOGRAPHS

The following publications, etc., were issued during the year:

Review

Annual Review, 1935.

List

List of Accessions to the Department of Engraving, Illustration and Design, and the Department of Paintings, 1935.

Catalogue

Exhibition of English Pottery, Old and New, 1935.

Guides

The Collection of Stained Glass.

The Eumorfopoulos Collection of Chinese Art.

Coloured Reproductions

Two sheets of reproductions of lettering by Eric Gill (reprints).

Postcards

Twelve new subjects were issued as photographic postcards.

Eight coloured postcards were reproduced in the form of traditional Christmas Greeting Cards.

Photographs and Lantern Slides

7,059 photographs were sold in 1936, as against 5,841 in 1935.

549 lantern slides were sold during the year.

VISITORS AND STUDENTS

The total number of visitors to the Museum, including the Indian Section, was 859,969; of these 696,047 attended on weekdays and 163,922 came on Sundays. In 1935 the total number was 794,886, of whom 135,491 came on Sundays. There was thus an increase of 65,083 in the total attendance compared with the previous year; the weekly average attendance increased from 15,286 in 1935 to 16,538. The total number of visitors to the Indian Section was 99,250 in 1936, and 100,644 in 1935.

The children's holiday classes have been held as in previous years by the Established Guide Lecturer, Miss Marion Thring, who has been assisted by voluntary helpers from Secondary Schools.

The total number of visitors conducted by the Official Guide Lecturers in the daily tours in 1936 was 13,415, and a further 1,477 persons were conducted in special parties, giving a total of 14,892 as against 13,782 in the Victoria and Albert Museum in 1935.

STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS
1936, 1935, AND 1934

| Month | Weekdays | | | Sundays | | |
|--------------|----------|---------|---------|---------|---------|---------|
| | 1936 | 1935 | 1934 | 1936 | 1935 | 1934 |
| January .. | 54,973 | 53,573 | 64,330 | 11,315 | 9,900 | 11,604 |
| February .. | 56,623 | 51,069 | 57,629 | 15,399 | 13,362 | 14,189 |
| March .. | 50,411 | 55,467 | 56,321 | 17,317 | 14,622 | 12,570 |
| April .. | 79,759 | 63,982 | 77,984 | 14,987 | 11,703 | 12,488 |
| May .. | 50,538 | 50,081 | 57,437 | 15,761 | 7,416 | 8,789 |
| June .. | 54,435 | 56,129 | 42,276 | 10,270 | 9,071 | 7,347 |
| July .. | 57,699 | 50,987 | 48,645 | 11,489 | 6,497 | 10,218 |
| August .. | 69,626 | 66,363 | 75,684 | 12,345 | 8,123 | 8,885 |
| September .. | 53,145 | 50,154 | 47,069 | 12,826 | 15,927 | 12,623 |
| October .. | 61,517 | 59,756 | 57,203 | 11,320 | 12,959 | 12,887 |
| November .. | 52,731 | 56,619 | 48,516 | 18,408 | 11,977 | 11,040 |
| December .. | 54,590 | 45,215 | 43,411 | 12,485 | 13,934 | 11,216 |
| TOTALS .. | 696,047 | 659,395 | 676,505 | 163,922 | 135,491 | 133,856 |

The following figures relate to the Museum Library:

| | |
|---|--------|
| Number of attendances of readers | 25,236 |
| Volumes issued | 66,684 |
| Boxes or portfolios of photographs issued | 1,737 |

DEPARTMENT OF CIRCULATION

During 1936 the objects on loan to local institutions (including a certain number issued before 1936, but retained during the year) were as follows: 40,824 works of art, 15,971 lantern slides and 293 books. These were held by 92 Local Museums, 231 Art Schools, etc., 419 Secondary Schools, 39 Training Colleges, and 57 other institutions. The corresponding figures for 1935 were 44,100 works of art, 16,577 lantern slides, and 359 books.

In addition to the above, 207 terminal loans containing 3,159 objects were issued to schools in 1936 as compared with 214 (3,219 objects) in 1935.

APPENDIX B

REPORT OF THE BETHNAL GREEN MUSEUM

HER MAJESTY QUEEN MARY graciously made a number of additions during 1936 to her previous generous gifts to the Children's Gallery. These latest gifts include a collection of personal toys such as pieces of model furniture, a child's tea and dinner service, and jig-saw maps of Europe and the world, with all of which Her Majesty played as a child; and also, in furtherance of the plan of illustrating domestic interiors in the Children's Gallery over a wide range of years, a small-scale model of an early Jacobean oak panelled and furnished room, and a 20th century miniature model of a Japanese house, which had been brought back to England by the Prince of Wales when he returned from his visit to the East in 1922. A tiny model of a late 19th century Dutch kitchen, the gift of Miss Helen M. Enthoven, also comes into this group of the collections. The room itself is delicately carved in pearwood, as are the pieces of furniture and the figures of peasants with which it is equipped.

A late 19th century doll, regally dressed and equipped, forms a further important addition to this side of the collections. Just over forty years since, Mrs. Amy Twiss of Hilversum wished to raise funds for the "Shelters of the Poor" in Holland. She was a needlewoman of remarkable ability and energy. She procured from England in January 1895 a dainty wax doll, and in less than five months made for it with her own hands a sequence of frocks, under-clothing and other articles of wear and use, as probably no doll every possessed before, all of them of exquisite stuffs, beautifully embroidered with skilled professional aid, and many enriched with Valenciennes lace. To this needlework equipment she added little articles of jewellery—a necklet of real pearls with diamond clasp, a gold bracelet, a gold brooch, silver spoons and bowls, and many other things. The whole formed a complete layette for a princess in miniature. She called her doll the "Princess Daisy" and sent it to the 1895 International Exhibition at Amsterdam. There it was awarded a gold medal, and was subsequently made the principal prize of a lottery for the benefit of the "Shelters of the Poor." By an extraordinary chance the owner of the winning number in this lottery could never be traced, so at the fulfilment of the statutory time, the doll was sold to a group of English ladies, and shown a number of times in England for charitable causes. In 1899 it was presented to Her Majesty Queen Mary, then Duchess of York, for the infant Princess

Mary, now Princess Royal. This doll with its complete equipment has now been added to the Children's Gallery as a permanent loan from H.R.H. the Princess Royal.

Nine Chinese dolls were given by Mrs. W. G. Wallace. These are in costume representing various classes and characters in modern China, as, for instance, a bride and bridegroom of the official class, a priest, a hired mourner, servants, and others.

An important addition to the group of Chinese furniture is a large black-wood cabinet, with panels carved in high relief, and chased metal hinges and door plates (fig. 10). This cabinet, brought from the Summer Palace of Peking at the time of the Boxer riots, was owned by Sir James George Scott, K.C.I.E., late of the Political Department of the Burmese Government, and a distinguished authority on Eastern affairs. The cabinet was given by Lady Scott (G. E. Mitton) in memory of him.

Another fine addition to the furniture exhibit is a carved mahogany bookcase in Adam style, the gift of Mrs. F. B. Mitchell. It is of the last quarter of the 18th century, and one of a pair in which the Museum has been interested for some years.

New acquisitions to the collection of modern industrial art include a porcelain goblet with grey crackled glaze by Lea H. Halpern, a Dutch potter whose work was exhibited in London during the year; three examples of contemporary peasant pottery from Viatka in north-east Russia, given by Mrs. Peter Kapitza on the occasion of her departure from Cambridge to resume residence under the Soviet Union; and a glass panel painted by the South African artist Jan Juta, the gift of Sir Robert Hadfield, F.R.S. A cushion cover of wool, dyed and hand-woven by Mrs. Mairet, was added to the Margaret Bulley Collection of Modern Decorative Art by Mrs. W. G. Armitage. Such additions as were made to other branches of the collections during the year to secure their ordered development were by transfer from the appropriate Departments of the Victoria and Albert Museum.

Additional wall cases were erected in the east half of the Central Court during the early spring, and the interior of the Museum was redecorated. This gave an opportunity for considerable redistribution of the exhibits in the Central Court, with a view to placing cases and objects in closer conformity to the structure of the building. The Museum itself is an early example of sectional building, its ground plan comprising 117 units, each 14 ft. sq. The rearrangement of the lighting several years back was planned in conformity with these units of the structure, and a similar adjustment of cases and objects has now added definitely to the sense of unity between the structure and its contents.

The twelfth exhibition of Paintings and Drawings by Members of the Bethnal Green Men's Institute Art Club was opened on 20th January by Mr. P. N. Jowett, Principal of the Royal College of Art. Other special exhibitions held during the year were Reproductions of Paintings in Private Collections, as shown in prints in the Konody Library, and a collection of Paintings and Drawings of Hackney Wick, Hackney Marshes and their Vicinity.

During the year 228 educational visits were made to the Museum from schools chiefly of East and North-East London, with a total of 6,268 scholars and 249 teachers. This shows an increase of 1,050 scholars and 36 teachers over the corresponding figures for 1935. To make up the above total, 4,337 scholars, accompanied by 152 teachers, attended lectures provided by the Museum; 1,337 scholars were brought by 68 teachers to make drawings and paintings from objects exhibited in the galleries; and 594 scholars, accompanied by 29 teachers, came on ordinary school visits not requiring special facilities. The Museum lectures, organised in a definite attempt to meet the requirements of schools within the region of the Museum's influence, were on subjects selected by head teachers from a limited list prepared for the purpose. Of 138 prearranged subjects, 57 were concerned with technique and craftsmanship, 54 with art in relation to history and geography, 20 with appreciation of art, and 7 with methods of using the Museum collections to the best educational advantage.

Readers and enquirers using the Reference Library during the twelve months numbered 596.

The total number of visitors for 1936 was 281,725, made up as follows: weekdays, 184,168; evenings (Mondays and Thursdays, 5 p.m. to 10 p.m.), 19,400; Sundays, 78,157. The visitors during 1935 numbered 308,461, so that 26,736 fewer are recorded for this year. The decline has occurred in the weekday and Sunday figures, 26,657 fewer being shown in the former and 3,907 fewer in the latter group compared with last year, whilst a small increase of 3,828 is recorded for the open evenings.

